

# VOGUE

## *Vanity number*



NOVEMBER 15 1914 PRICE 25 CTS.  
THE VOGUE COMPANY CONDE NAST  
Publisher

-Helen Dryden-





## Cleanliness the Greatest Beautifier

Cosmetics can never rival the clear, fair, natural complexions that result from the constant use of Palmolive Soap.

Made from Palm and Olive oils, so beneficial to the skin, it cleanses thoroughly without

coarsening or roughening the delicate texture.

Palmolive complexions are fine and smooth, with the brilliant color that naturally follows its tonic treatment. A beauty which completely eclipses that lent by artificial aid.

# Palmolive Soap

If you could see how we make Palmolive, how the palm and olive oils are blended by a special process that retains all their wonderful beneficial properties, you would truly appreciate its value. They give Palmolive its natural, wholesome color. We add a hint of fragrance to increase its qualities of refreshment.

Used constantly by *two million* women.

Sold everywhere, price 15 cents a cake.

### Palmolive Shampoo

A Palm and Olive Oil Shampoo that does not dry out the hair and make it brittle and dull. Gives you strong, lustrous hair, soft and tractable after washing, with the natural beautiful gloss.

### Palmolive Cream

softens *the skin*, reinforcing the natural oil which keeps it smooth and unwrinkled. Apply a little after washing and before going to bed if you value a youthful complexion.

**THREEFOLD SAMPLE OFFER**—Liberal cake of Palmolive, bottle of Shampoo and tube of Cream, packed in neat sample package, all mailed on receipt of five two-cent stamps.

**B. J. Johnson Soap Company, Inc., Milwaukee, Wis.**

Canadian Factory:

B. J. Johnson Soap Co., Limited, 155-157 George Street, Toronto, Ont.

### A Palmolive Beauty Secret

Wash your face thoroughly *several* times with rich Palmolive lather, rinse thoroughly each time in pleasant, tepid water, ending with a dash of cold. Apply a little Palmolive Cream for skin protection—if you wish, a little powder.

Sluggish complexions — complexions that are dull and sallow—revive amazingly with this *scientific face washing*. It preserves a good complexion, aids in restoring one that is bad.





I

TIFFANY & CO.

PEARLS FOR NECKLACES  
PEARL NECKLACES

FIFTH AVENUE & 37<sup>TH</sup> STREET  
NEW YORK





An envelope purse of distinguished design, with tasteful mountings of silver and enamel. The black satin leather with a moire finish is a most recent conception exclusively used by CROSS. It has a peculiar yielding quality which makes it exceedingly durable. The coin purse is affixed by a gilt chain. \$7.00. Dainty monogram designs on request.



One of the most recent products of our factories; new to America both in its design and in its beautiful morocco leather with Pompadour Taffeta linings. Eminent in quality, versatile in its possibilities; fitted with puff case, mirror, and stationary coin purse. \$8.00. Monogram designs on request.

## THROWING STRAWS IN THE AIR

to find how things will be received.

For months we have been testing your intentions, creating innumerable leather novelties, and adapting them to your tastes. The straws we have thrown in the air report favorable winds.

The CROSS stores fairly teem with Christmas gifts of surpassing excellence in which Good Taste, Skilled Workmanship, and Moderate Price—three champions—strive for mastery.

Our catalogues are prodigal in illustration and concise in description. They will solve your Christmas Perplexity.



This bag should recommend itself primarily because of the varied employment of which it is capable. It is capacious enough for general usage, but its utilitarian qualities are disguised by the intelligent treatment of pin seal leather with a new shirred insert of moire silk. The handle is of soft leather. The linings of exquisite new shades of moire silk. Coin purse, mirror with handle. \$11.75.



A jewel case of an entirely new pattern. The velvet-lined interior with rounded corners precludes mislaying jewels. The inside cover is fitted with scarf-pin loops; the removable tray has ring-grooves, compartments, and protection pads of velvet. A most sumptuous article; morocco with silk and velvet linings. \$4.75.

*Mark Cross*

NEW LOCATION

404 FIFTH AVENUE

At Thirty-seventh Street

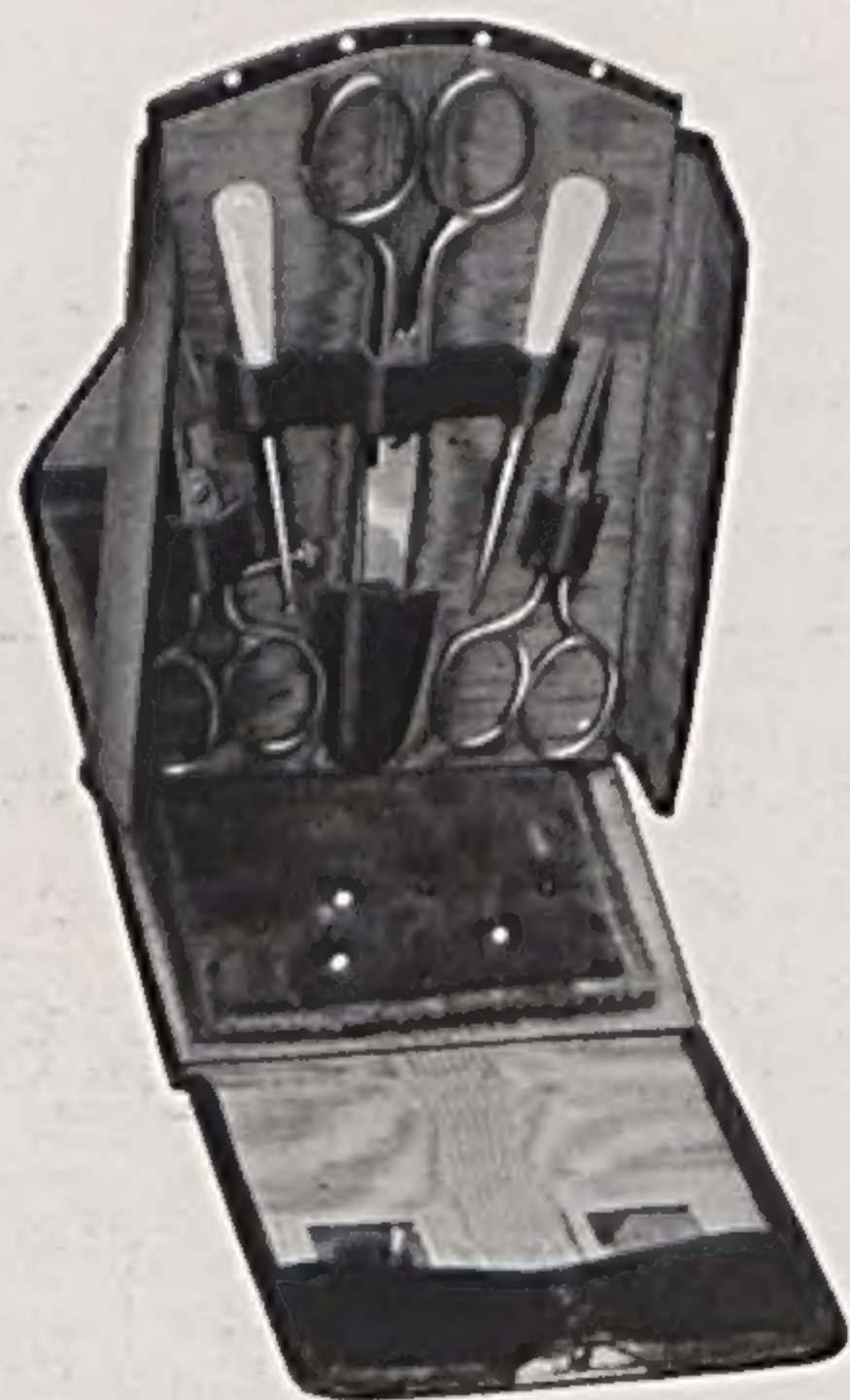
NEW YORK

WHOLESALE: 210 FIFTH AVENUE

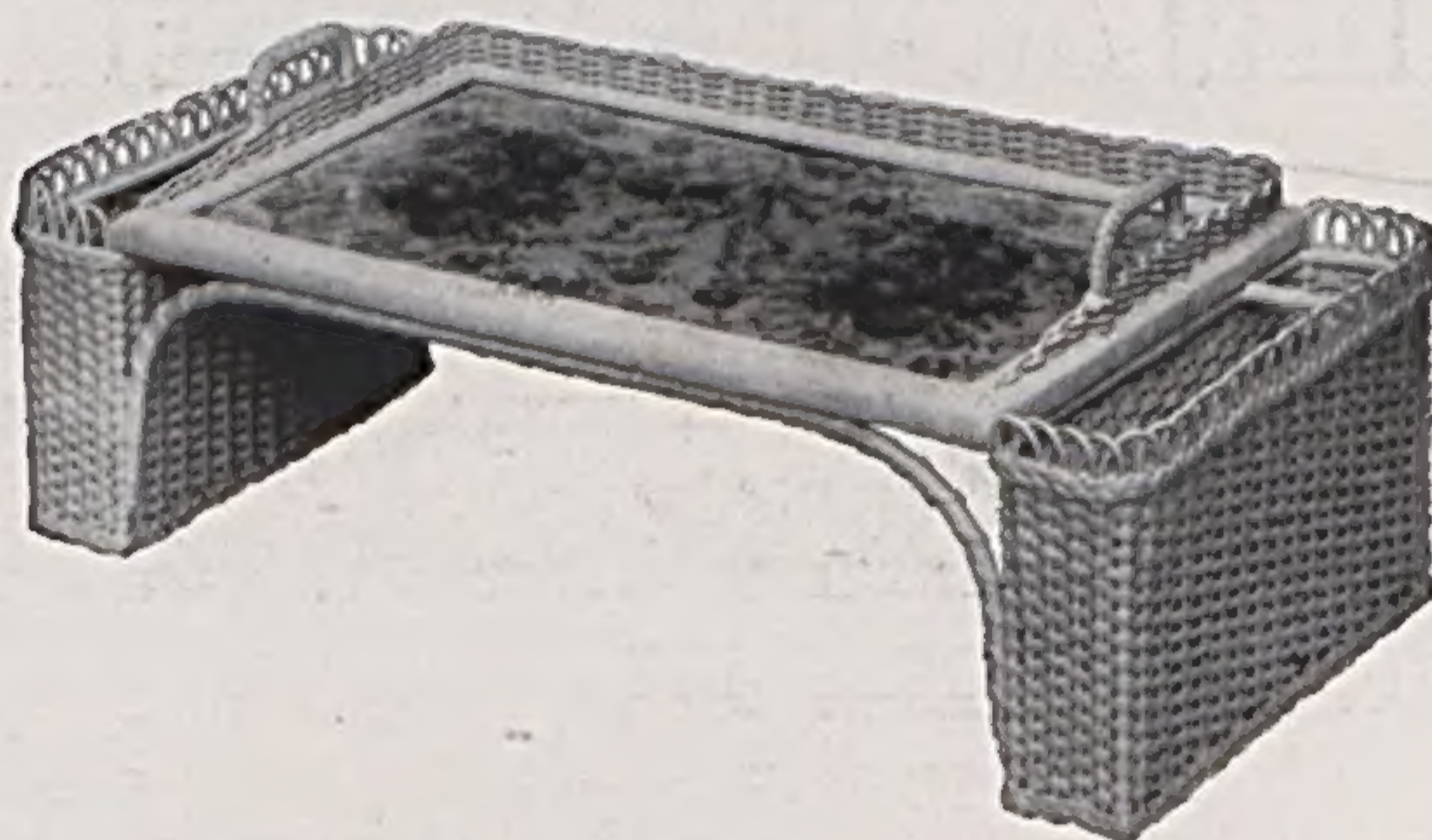
89 Regent St.  
LONDON, W.

253 Broadway  
NEW YORK

145 Tremont St.  
BOSTON



A commodious scissors case which folds for traveling or stands upon an easel when used in the home. Entirely new in design. Fitted with large, small and buttonhole scissors of the best quality; stiletto, crochet hook, needles, pins in cushion and pad. Morocco, with exquisite silk linings. \$5.75.



This cunningly contrived tray with its immaculate white enamelled wicker and cheery cretonne makes the bedroom breakfast immeasurably brighter and happier. The tray arches over the breakfaster, resting upon the bed-sides. It may also be used upon a table. Compartments for silver, glasses, letters, and newspapers. \$10.00. Silver quadruple or gold plated monogram designs on request.



A bill-fold whose wearing qualities and compactness are greatly enhanced by its rounded corners. The new full-length flaps keep all cards immaculately clean. Also a new full-length secret bill pocket and two stamp pockets. Pigskin or Pin Persian leathers. \$1.50. A decidedly new treatment of an apparently unimprovable article.



PARIS—4 Rue Martel

**Franklin Simon & Co.**

FIFTH AVE., 37th and 38th Streets, NEW YORK

LONDON—29 Jewin Crescent

**Imported  
Boudoir Gowns**

FOR WOMEN AND MISSES  
SIZES 34 to 44 BUST

No. 12—**Imported Japanese Quilted Soft Satin Gown.** Hand-embroidered, soft down interlining, in light blue, pink, rose, Copenhagen, purple, gray, lavender or navy, collarless model, loose back, richly hand-embroidered, fastened with silk frogs, cord and tassel... **9.75**

No. 14—**Real Japanese Silk Kimono.** In pink, blue, Copenhagen, rose, lavender, black, red or navy, hand embroidered in floral design, silk lined, Japanese sleeves and sash ..... **6.75**

No. 16—**Imported Silk Matalasse Gown.** In pink, blue, rose, wistaria, or Copenhagen, kimono model, lined throughout with silk, warmly interlined, shawl collar and sleeves hand scalloped and finished with ornament. **15.75**

No. 18—**Imported Japanese Quilted Silk Vest.** Soft down interlining, in black, lined with white or lavender, or white lined with white..... **1.25**

No. 18A—Same model and colors with long sleeves in quilted satin..... **2.95**

No. 20—**Imported Japanese Quilted Silk Gown.** Soft down interlining, in pink, light blue, rose, Copenhagen, gray, lavender, purple, navy, red, brown or black, collarless neck model or high neck with turn-over collar, loose back, fastened with silk frogs, cord and tassel... **5.95**



# CHRISTMAS GIFTS

displayed at

## OVINGTON BROTHERS CO.

314 FIFTH AVENUE

NEW YORK CITY

We have a charming display of Christmas Gifts for every one on your list—for the family, relatives, friends and mere acquaintances. Costly gifts to gifts moderately priced. All of them, large and small, are beautiful and unique. We are arranging Special Gift Tables, where every article is of uniform value. Your gifts will then be more easily selected, with this wise arrangement.



*Mahogany Smoker's Stand, 28 inches high, glass tray 5 inches in diameter. Special \$2.50*



*Sheffield Pie Dish, 10 inches in diameter, with fire-proof earthen plate. Price \$2.50*



*Gilt Wood Photograph Frame on stand, 8 x 10 inch view. Price \$3*



*Sheffield Book Ends of Dutch Silver Design, 6 x 4 1/4 inches high. \$5 pair*



*Library Lamp, 22 inches in height, diameter of shade 18 inches, in gilt or verde green finish. \$15*



*Medici Book Blocks, 6 1/4 x 5 1/4 inches, done in burnished gold. Special \$2.50 pair*



*Extension floor lamp with adjustable shade, gold finish, height 49 inches, with 30 inch extension. Special \$10*



*Gilt Frame with Colored French Print, size 14 1/2 x 11 1/2 inches. \$1.50*



*Flower Bowl of Earthenware, diameter 9 1/2 inches, in green or ivory color. Price \$1.50 Also larger sizes, proportionately higher. Bronze Swan flower holder for same. 75c*



*Sheffield Entree Dish, 8 1/4 x 6 1/4 inches, "King James" pattern, removable handle, making two dishes. Special price \$5*



*Sheffield Filagree Table Decoration, (5 Vases with crystal linings), Height of large vase 10 1/2 inches, small 7 3/4 inches. Price \$15 per set Large Vases, separate \$5 each Small Vases, separate \$2.50 each*



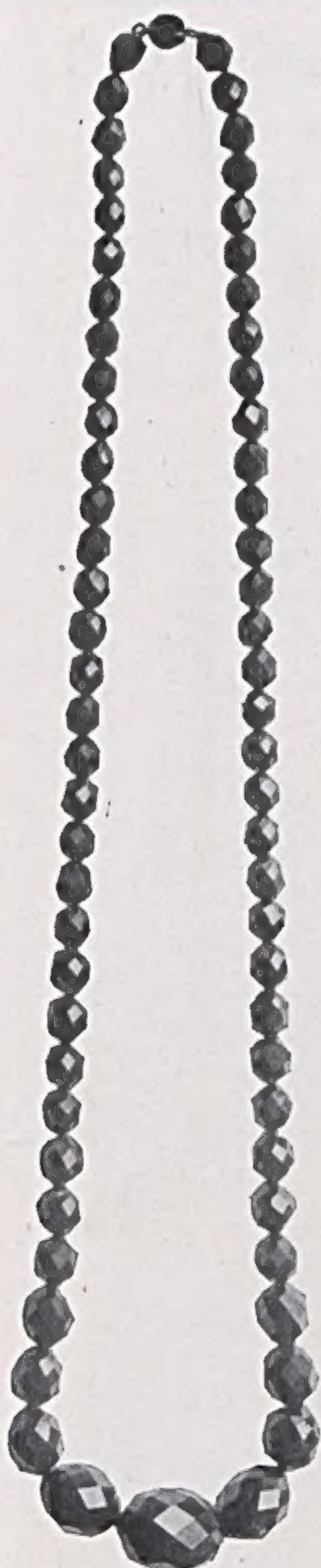
*Lamp for Desk or Boudoir, height 16 1/2 inches, diameter of shade 9 1/4 inches, in gold or verde green finish. \$7.50*



# The Gift Dainty and Useful for Christmas

*An early selection is suggested as many of the articles represented on this page are imported and the quantities are necessarily limited.*

Orders will be filled the day received suitably packed for presentation



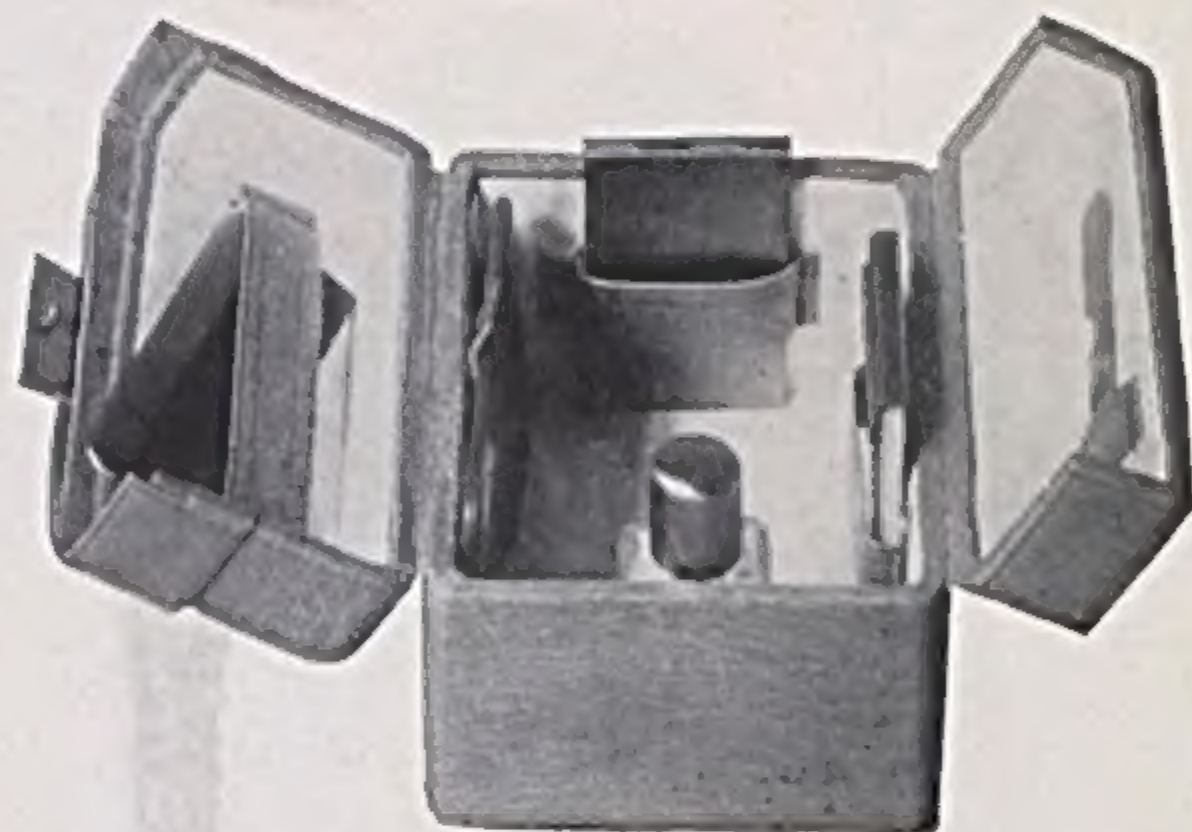
**The "Naples" Necklace**  
Finely cut real Italian jet in round or oval formed beads. 30 inches long—very light. **\$3.95**



**The "Folio" Handbag**  
Small, compact, convenient in vachette or saffian leathers in colors to match costumes. Inside frame fitted with mirror, powder box, salts bottle, pin case and purse on chain. Handle top. **\$5.00**



**The "Dorine" Box**  
Gilded sterling silver enamel top, in a variety of shadings. Mirror inside of cover, cake of Dorine and puff set in box. Ring attachment. **\$5.00**  
Extra Dorine cakes 25c



**The "Victoria" Party Case**  
Of highly polished Ecrase leather in rose, green, gray, tan brown, purple or blue. Gilt fittings—powder book, large mirror, comb, file, perfume bottle, case with needles and pins. **\$6.75**



**The "Orienta" Necklet**  
A unique, bizarre effect in gilt and Lapis Lazuli—with gilt mountings and long chain. **\$4.50**



**The "Revere" Sautoir**  
An original conception, worn from lapel or front of coat. Black silk ribbon with slide and trimmings of silverite set with French brilliants. **\$4.95**



**The "Terrain" Manicure Case**  
An imported novelty in very highly polished Ecrase leather in various colors. Fitted with buffer, scissors, file, pusher and cake of nail powder. Polished gilt handles. Folds very flat. **\$5.75**



**The "Bontel" Handbag**  
In moire, striped or corded silks in various colors and linings. Sterling silver frame and mountings. Fitted inside with purse and beveled mirror. **\$7.75**



**The "Bontel" Leather Handbag**  
In a new form of real pin or crepe seal, gilt, nickel or gun-metal finish frame. Fitted with beveled mirror and purse. In black or colors. **\$3.95**



**The "Elipse" Handbag**  
A Parisian concept in black moire silk or velvet also pin seal—in black, blue, brown, gray or green. Fitted with mirror and purse. Gilt or nickel ball clasp and frame. **\$5.00**



**The "Espanol" Comb**  
Amber color, engraved and studded with small white brilliants. Medallion encrusted with pseudo sapphires. **\$7.75**



**The "Rejane" Necklet**  
Of black velvet, fitted close to throat. Sterling silver slide encrusted with small French brilliants. **\$4.75**



**The "Casque" Comb**  
A chic new design with the head engraved and encrusted with French brilliants and real jet. **\$9.75**



**The "Sans Gene" Comb**  
The latest developed coiffure comb worn at side or top of head. Set with encrusted French brilliants. **\$8.50**

**The "Doubloon" Coiffure Pins**  
New in design and size, set with French brilliants or jet. May be worn singly or together. Each **\$1.75**

## BONWIT TELLER & CO.

PARIS  
42 Rue de Paradis

FIFTH AVENUE AT 38th STREET  
New York

PHILADELPHIA  
Thirteenth and Chestnut Sts.



Copyright Life Pub. Co.



*She Obeyed  
That Impulse*

Don't do your Christmas shopping early this year. Instead, make arrangements to send Life to each of your friends as a Christmas present. Save your strength.

Handsome premium picture, in colors, "Where Love Is", given with each yearly subscription.

SPECIAL OFFER—THREE MONTHS—ONE DOLLAR

Enclosed find One Dollar (Canadian \$1.13, Foreign \$1.26). Send LIFE for three months to

Open only to new subscribers; no subscription renewed at this rate.

LIFE, 67 West 31st Street, New York (39)

One Year \$5.00.

(Canadian \$5.52, Foreign \$6.04)



# Special Offerings from Lord & Taylor

**PIPING ROCK**—An imported mannish Mixture is used to develop this sport-like coat. It is designed on free, flowing lines, yet is extremely shapely. It shows the correct flare at the bottom and has the new military collar. Buttons close and warm at the neck. Has two sensible big pockets and is withal just the coat our out-of-door American girl enjoys. Also in plain Zibelines, Cheviots or Boucle materials—a wide choice of new fabrics. Ages: 16, 18, 20 years.....Specially priced at **\$16.50**

**EUGENIE**—An exclusive model and one that is noticeably beautiful. Of the much wanted lustrous Broadcloth, with trimming of Skunk Opossum—one of the loveliest of the furs so much in favor this winter. Has panel back, the new sleeve set in a large armhole, and is belted at hips in a novel way. Lined throughout with handsome quality silk, and interlined for additional warmth. Extremely smart are the colors, too. Copenhagen, Navy, Mustard and Brown. Sizes: 10, 12 and 14 years.....Specially priced at **\$19.50**

**MARLOW**—This Chinchilla Coat is of exceptionally good quality, and is serge lined throughout. Has two pockets and the fashionable wide belt. Fastens snug at the throat and has high, close collar. A thoroughly satisfactory school coat, warm and serviceable; yet the model is so good, the cut so excellent, that the coat has an extremely nice look. In Navy, Gray or Brown. Sizes: 6 to 14 years.....Specially priced at **\$9.50**

**REGENT**—Of handsome wide wale Corduroy, cut on extremely stunning lines. The bell-shaped back is entirely new, and the belt (two stitched straps) and collar declare two favorite features of the best new models. A garment that gives the maximum of service and style. Handsomely lined in color to match. Black, Blue or Brown, in the fashionable tones. Ages: 16, 18, 20 years.....Specially priced at **\$25.00**

**WIMBLETON**—Of fine soft Chinchilla, this smart coat is fashioned. Has the new high collar—military in effect—wide belt, big patch pockets, and generous cuffs. The back falls from the shoulders in a box-pleat, caught in at the waist by two square buckles of the fabric—an original and exceptionally good model. In Navy, Gray or Brown. Ages: 15, 17, 19 years.....Specially priced at **\$12.50**

## Lord & Taylor

Fifth Avenue

New York



PIPING ROCK



EUGENIE



MARLOW



REGENT



WIMBLETON







# SALES AND EXCHANGES



## Wearing Apparel

**FOR SALE**—Box-plaited, blue broadcloth winter coat. DePina model for boy six. Like new. Cost \$40—Sell \$15. Also white broadcloth coat and leggings. Age 2 or 3. Selling price, \$10. No. 883-D.

**FOR SALE**—Side-saddle winter habit, Oxford gray, safety skirt, Hertz make, worn once. Cost \$100—Sell for \$25. Size 36. No. 862-D.

**ACCOUNT** of mourning will sell handsome dark red velvet suit, fur trimmed, never worn. Cost \$100—Sell \$50. Also black and white check Norfolk jacket suit, worn only twice. Cost \$50—Sell \$35. Size 36. No. 868-D.

**FOR SALE**—Exquisite turquoise blue brocade evening gown, lace and satin petticoat attached, rhinestone trimming, worn twice. Size 34 or 36. Cost \$85—Sell \$30. No. 871-D.

**FOR SALE**—Handsome evening and afternoon gowns, blue velvet metal trimming, black velvet, fur trimmed, plum charmeuse, rose satin evening wrap, fur trimmed. Size 36. Gidding models. No. 872-D.

**FOR SALE**—Very handsome long black velvet coat, semi-fitting, worn only a few times. Size 34. Price \$30. No. 878-D.

**SELL** \$125 hand-embroidered taupe velvet suit, \$42. Worn twice. Size 34-36. \$25 violet velvet hat, Sheuers, \$6; several house dresses. Write details. No. 879-D.

**FOR SALE**—Prince Albert coat and vest made by expert tailor. Chest measurement 38. Cost \$45—Sell \$16. No. 881-D.

**FOR SALE**—One magnificent, large, triangular point lace shawl. Use for wedding veil, evening wrap or gown. Price \$400. No. 882-D.

**FOR SALE**—Apple-green satin, white satin and lace, black lace and jet evening gowns, also afternoon dresses, 44-46 bust. Sent on approval. No. 885-D.

**FOR SALE**—Smart green suit, \$12. Size 36. Purple suit, excellent condition, \$15. Size 36. Purple challe morning dress, good style, size 36, \$6. No. 889-D.

**TWO** evening gowns, dancing frocks, afternoon gowns, suits all imported models, size 38-40. From \$25 to \$50 dancing dresses, suits, girl 16. No. 890-D.

**GENTLEMEN'S** full dress and tuxedo suits made by Fifth Avenue tailor. Sell each \$20. Gray mixture overcoat, \$10. Chest measure 38. No. 891-D.

**PURPLE** satin evening gown, gold trimmed, \$10. Imported green satin velvet evening wrap. Cost \$85—Sell \$20. Imported white satin evening gown, jewel ornaments, \$10. All size 34. No. 893-D.

**VERY** handsome, long, all-jetted cape, latest French model. Cost over \$100—Sell for \$75. Never used and would make beautiful gown. No. 894-D.

**A** MAGNIFICENT India shawl, perfect condition, double length, \$300. No. 896-D.

**BRONZE** green serge and silk suit. Cost \$100—Sell \$15. Cinnamon shade wool suit. Cost \$110—Sell \$15. Black chiffon velvet gown and long coat. Cost \$135—Sell \$18. White charmeuse dancing frock. Cost \$80—Sell \$18. Black and yellow afternoon gown, \$7. Flowered light silk afternoon gown, \$7. All misses, size 16. No. 892-D.

**BLACK** velvet suit, imported model. Bought in October. Large skunk collar, cuffs. Cost \$95—sell \$60. Size 34. Mole set \$10. Jade pendant \$10. No. 898-D.

## Furs

**SUMPTUOUS** motor coat. Finest Raccoon, closely striped, deep Beaver collar and cuffs. Exquisite workmanship. Worn twice. Has to be seen to be appreciated. Worth \$600—Sell \$350. No. 867-D.

**B**ABY Persian Lamb coat not quite 1/4 length. Bopossu collar and cuffs, perfect condition. Cost \$450—Sell \$150. Blue broadcloth suit trimmed with fur and huge fur pillow muff to match suit. Cost \$175, muff \$50—Sell both for \$40. No. 869-D.

**BLACK** Pony coat, long, good condition. Cost \$65—Will sell for \$25. Size 38. No. 870-D.

**ONE** set of mole skin furs, large muff, medium neck piece, never worn. Sell \$45. Also one lynx skin, \$5. Natural pony skin coat like new, \$100. No. 874-D.

**FOR SALE**—Eastern mink pillow muff and the scarf with 4 Hudson Bay sable tails on end of scarf. Excellent condition. Price \$50. No. 876-D.

**FOR SALE**—A beautiful caracul imported coat, long, for a 40-inch skirt. Size 38 or 40. Cost \$700—Sell \$300. Also large muff to match, scarcely worn. No. 877-D.

## To Answer These Messages

1. Put your reply in an unsealed envelope with the number of the message to which you are replying in the corner. (For instance, No. 350-A.) Then fold this envelope, enclose it in another envelope and mail it to Vogue, 443 Fourth Avenue, New York.
2. Send no money in your first reply—wait till the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified cheque for the sum agreed upon. We will have the article sent to you, and will keep your money on deposit till you instruct us to send it to the other woman.
4. Never send any article to Vogue. The advertiser pays expressage on articles sent for inspection—the one inspecting pays return expressage in case the article does not suit.

## To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$2 for 25 words, or less. Additional words, 10 cents each. Cheque or money order must accompany message; be sure to write your name and address very plainly. Your message for the January 1st Vogue should be received on or before November 25th.

## ONE VOGUE READER HOLDS A FUR SALE

**I**F one of the famous Fifth Avenue furriers offered to sacrifice his stock at one-tenth of its value, you can imagine the response. You can picture to yourself the long row of automobiles that would be waiting at this door on the morning of the sale.

Last September, a Vogue reader in Wheeling, Pennsylvania, found herself with a set of mink furs which she hardly expected to wear this winter. Knowing the Sales and Exchanges, she tried the effect of a little 25-word message in the September 15th Vogue. Though her "sale" included but one set, yet sixty women wanted that one! Vogue has just received this letter:

"Please take pity on me and don't send any more answers to my advertisement. Even the postman will protest soon. Without joking, I truly believe that I could have sold sixty duplicates of my mink set."

Whether you have something of your own to sell or whether you are looking for an opportunity to buy first-rate things at prices much below their value, Sales and Exchanges is equally at your service. You can offer anything you please, without disclosing your name to anyone but to Vogue, and to the woman who will be interested in your offering.

## SALES AND EXCHANGES SERVICE VOGUE, 443 FOURTH AVE., NEW YORK

### Furs—Cont.

**FOR SALE**—Long coat Mongolian leopard. Hudson seal collar and cuffs. Size 36-38. Just cleansed. Excellent condition. Cost \$175—Sell \$75. Sent on approval. No. 886-D.

### Miscellaneous

**L**ADIES interested in church fairs, sales or exhibits should learn where to get rare foreign needlework, something different on excellent conditions. No. 674-D.

**A**PARTMENT for rent; most unusual opportunity. Completely furnished—piano, linen, silverware, kitchen utensils, etc.; all ready to occupy. Seven rooms, all very light. Near Central Park, one block from Subway and elevated stations and four car lines; 12 minutes from theatre and shopping centers. Moderate rent. References required. No. 731-D.

**R**USSIAN sable coat, \$500—cost \$2,500. Gorham silver knives, forks, spoons and carving set; lace tablecloth; lace bedspread; finger bowls and wine glasses. Every article sold at great sacrifice. No. 850-D.

**FOR SALE:** Millinery Shop, fashionable section of Chicago. Refined, up-to-date appointments. Color scheme green oak, tan and old rose. French windows, fllet curtains, pergola inside. Splendid opportunity. No. 857-D.

**G**ORGEOUS peafowls for sale. Full-grown cocks with long tails, \$15; Hens, \$12; Pair, \$25. Rarely ornamental for your country home. No. 859-D.

**G**ENUINE antiques for sale. Duncan Phyfe library table, 40 inches in diameter, carved pedestal pineapple design, claw feet, brass toes, \$80. Empire desk and others. No. 860-D.

**FOR SALE**—High-class gown establishment in growing city paying \$50 net per week. Furnish materials. \$50 to \$100 per gown. Inventory \$2,500. References. No. 861-D.

### Miscellaneous—Cont.

**FOR SALE**—Blue-eyed white Persian male kitten. Eligible for registering in both American Cat Association and Cats Fanciers' Association. From prize-winning pedigree stock. Four months old Christmas. Sell \$50. No. 863-D.

**E**NGLISH Heathdown golf suit, greenish mixture, size 34-36, correct outing style. Hat to match. Sell \$25. Eyelet and hand-embroidered girl's dress, size 2-3 years. Bought in Paris. Never worn, \$12. Old rose leather vanity box, dipped gold fittings. Sell \$4. Six tumblers and pitcher, plain band of leaf design, \$6. No. 864-D.

**T**WO matched diamonds, leopard automobile robes, Hepplewhite table, four-post bed, Empire table, silver urn, sugar bowl, samovar, Chinese ring, tea set, at great sacrifice. No. 865-D.

**FOR SALE**—Limoges dinner set, six of each. Beautiful heavy design in white and gold. Open stock, Higgins & Seiter, New York. Never used. Sacrifice, \$50. No. 866-D.

**D**ARK blue Simcox suit, light weight, \$15. Wine and gold lace evening gown, \$10. Both size 36. Turquoise necklace, Tiffany, size 13, \$25. Silver mesh bag, \$20. Gold bracelet, \$10. Vantire necktie, \$10. No. 873-D.

**FOR SALE**—Beautiful cottage and stable, five acres of garden located on ridge near Hotel Kirkwood, Camden, South Carolina. Will consider exchange for home in good neighborhood near New York or Philadelphia. No. 875-D.

**A**SHEVILLE, N. C.—"The Land of the Sky." Parties leaving town for winter. Exceptional opportunity. Two-storied bungalow, completely furnished. Large living-room, dining-room, den, four bedrooms, two baths, steam heat. Servants room, garage, \$175 monthly. References required. No. 880-D.

**N**EW YORK woman of social standing will take several ladies in apartment or chaperone young girls. Locality, service and appointments of the best. Highest credentials. No. 884-D.

## Miscellaneous—Cont.

**E**XQUISITE perfect sets, Sevres Royal Doultton, Minton, Coalport, Cauldon. Dinner, dessert, fish, game, service, entree; other plates, cups, saucers. Set water, champagne; large, small, wine, sherry glasses. Cut glass ice-cream set, pitcher, bowls, dishes, etc; crystal decanters. Bargain. No. 888-D.

**T**UBERCULAR guest of refinement can be entertained, gentlemen's country home, Southern climate, recognized desirable, sleeping apartment latest construction; graduate nurse member household. Details furnished physician or interested party. No. 895-D.

**FOR SALE**—17th century Japanese armor, complete in case, good condition, consisting headpiece, breast plate, apron and leggings. Price reasonable. No. 897-D.

**FOR SALE**—Elegant mahogany library table. Phyfe, Sheraton and Colonial breakfast tables, sewing table, card table, mantle mirror, divan, chairs and four poster bedstead, sideboard. No. 899-D.

## Wanted

**W**ANTED—Fur coat, 36 bust. Dark fur preferred. Must be in good condition, reasonable. No. 253-B.

**W**ANTED—For a Miss of 16, short and slender, a fur auto coat. Must be in good condition, of good quality and reasonable. No. 254-B.

**A**EOLIAN PIANOLA ROLLS. Wish to buy reasonably only well-preserved, 88-note, Metrostyle and Themodist rolls. Desire exclusively rolls of Classical Music of any kind. No. 255-B.

## Professional Services

**W**OMAN'S Club papers written by a clubwoman who is a college graduate and a member of a well-known literary family. State length desired. No. 561-C.

**L**ADY wishing excellent care during confinement can find it in home of competent physician, wife trained nurse, beautiful New England village. Only one patient. Highest references. No. 598-C.

**E**DUCATED couple living in country and understanding scientific care of children will, in order to provide superior education for own children, assume care child. Infant preferred. Highest references. No. 590-C.

**E**UROPEAN gentlewoman, highly cultured, great linguist, seeks visiting position as finishing governess or companion. Especially valuable to women visiting New York. Experienced chaperon and competent shopper. No. 640-C.

**S**OUTHERN gentleman, 35. Of standing, with thorough business training and experience, desires position as manager or financial secretary to party, lady or gentleman. Investments, collections, payments and all details pertaining to management of estate properly executed. Bond in required amount and meritorious references furnished. Correspondence confidential. No. 641-C.

**C**ULTURED lady, German, fluent French, English and Italian; good reader, musical, experienced in European travel, desires position as companion to lady. References exchanged. No. 644-C.

**L**ADY of refinement, attractive personality, wishes a position with elderly couple or lady alone, who desires the companionship of cultured Southern girl. East preferred. No. 645-C.

**R**EFINED young French lady as accompanist songs, operas, coach in French. References exchanged. No. 646-C.

**W**IDOW of army officer, thirty-five, educated, agreeable, good needlewoman and housekeeper, eight years' business experience, wishes position as chaperon, traveling companion or social secretary. Exceptional references. No. 647-C.

**A** CULTURED woman desires to take charge of widower's home, fond of children. Reasonable salary expected. References exchanged. No. 648-C.

**W**ORK as mother's helper. Nursery governess, or companion desired by American Protestant woman. Experience and references. Winter in South or California preferred. No. 649-C.

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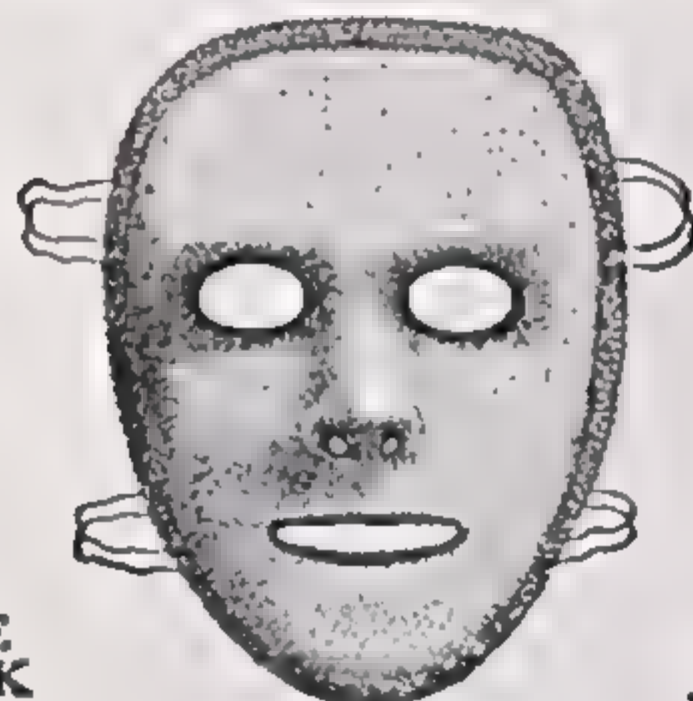


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Perfect fit guaranteed

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Inventor and Patentee

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3646, brocade, \$5.00

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FOR MEN AND WOMEN



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Width 6" Height 8 1/4"  
\$6.00 the pair



"Evil Spirit"  
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\$5.00 the pair



"Scribes"  
Width 4 1/2" Height 6"  
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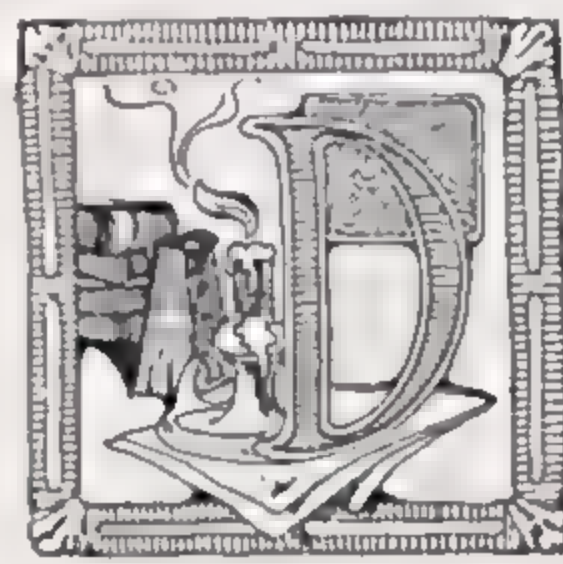
"Unfinished Sketch"  
Width 4" Height 8"  
\$5.00 the pair



"Gladiator"  
Width 4" Height 7"  
\$5.00 the pair



"D'Artagnan"  
Width 5" Height 9"  
\$5.00 the pair



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¶ "*Artbronz*" Book Rocks are unquestionably the greatest value ever offered at this price from the point of beauty and usefulness.

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### "Scribes"

These cross-legged "scribes" make Book Rocks that are unusual. The appearance of stoicism and solidity suggests their ability to hold innumerable books.

### "Unfinished Sketch"

The sculptor has all but finished his work but, so well has he done it, that it requires no great stretch of our imagination to finish for him in our mind's eye the beautiful line and contour of form that would be the finished figure.

### "A Good Story"

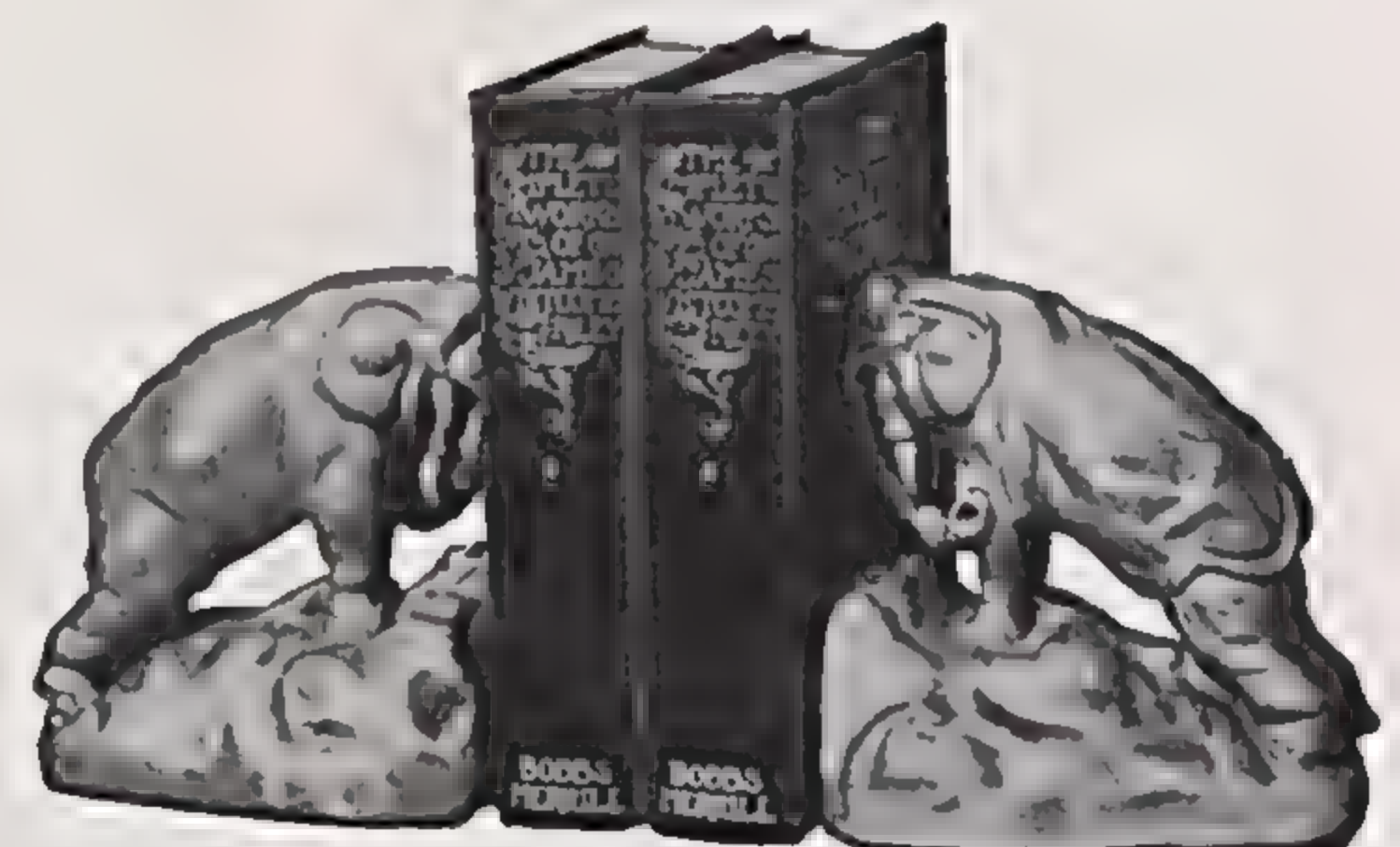
This jolly old monk with his kindly and beaming face as well as his full-hearted laughter makes us wish that we too might delve into the volume that he has found so interesting. His quaint old umbrella has fallen to the ground and adds another touch that makes this a charming Book Rock.

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These two elephants, pushing with all their strength, will hold your books in place.



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# "ARTBRONZ"



**"Admiration"**  
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**"Lazy Student"**  
Width 5" Height 7"  
\$5.00 the pair



**"Thinker"**  
Width 4" Height 9"  
Special design and price  
\$10.00 the pair

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Certainly this is a nude of exquisite beauty and grace. The maiden refreshing herself at the clear, cold pool, has found her reflection one that is pleasing, and the frog, in its admiration, questions not the trespasser.

## "Lazy Student"

This lazy page has turned from his duties to what he finds more to his liking. He evidently is a great book lover, but we fear the volumes strewn about him are the most exciting novelettes of his time rather than the volumes of a student. An exceptionally appropriate Book Rock.

## "Thinker"

After Rodin's wonderful masterpiece that has caused such favorable comment on the part of art critics and connoisseurs the world over. It makes a gift that bespeaks a tasteful selection and is at the same time an acknowledgement of the recipient's appreciation of the beautiful and artistic.

## "Chimpanzee"

In jungle society he is undoubtedly considered a beauty and, although it is hard for us to accept the Darwin theory, nevertheless, we must admit that his brute strength and long-arm reach makes him splendidly equipped to serve us successfully as a Book Rock.

## "American Eagle"

A superb piece and a wonderfully true reproduction of our national bird. The eagle in every line suggests his ability to defend and fight, if necessary, anyone that presumes to come too near.

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## "Babyhood"

These three little cherub-like figures in their playfulness would push over your books if they might, but the chubby little dears are just able to keep them upright for you. This is an exquisite piece that all should like.

## "Monks"

The monks, suggesting as they do the atmosphere of the cloister are studious figures and make appropriate Book Rocks for the library table.

- ☐ "Artbronz" Book Rocks are made of a heavy, bronze, seamless deposit over a baser core.
- ☐ "Artbronz" Book Rocks are guaranteed and we will gladly refund the purchase price if you are not satisfied in every particular.
- ☐ Go to the nearest dealer mentioned below or, if you are not convenient to any of these stores, order from these two pages to-day.
- ☐ The Book Rocks you select will be shipped promptly and in good condition.
- ☐ Kindly send P. O. money order or cheque, stating the Book Rocks you desire.
- ☐ Remember the "Artbronz" guarantee is an absolute guarantee.

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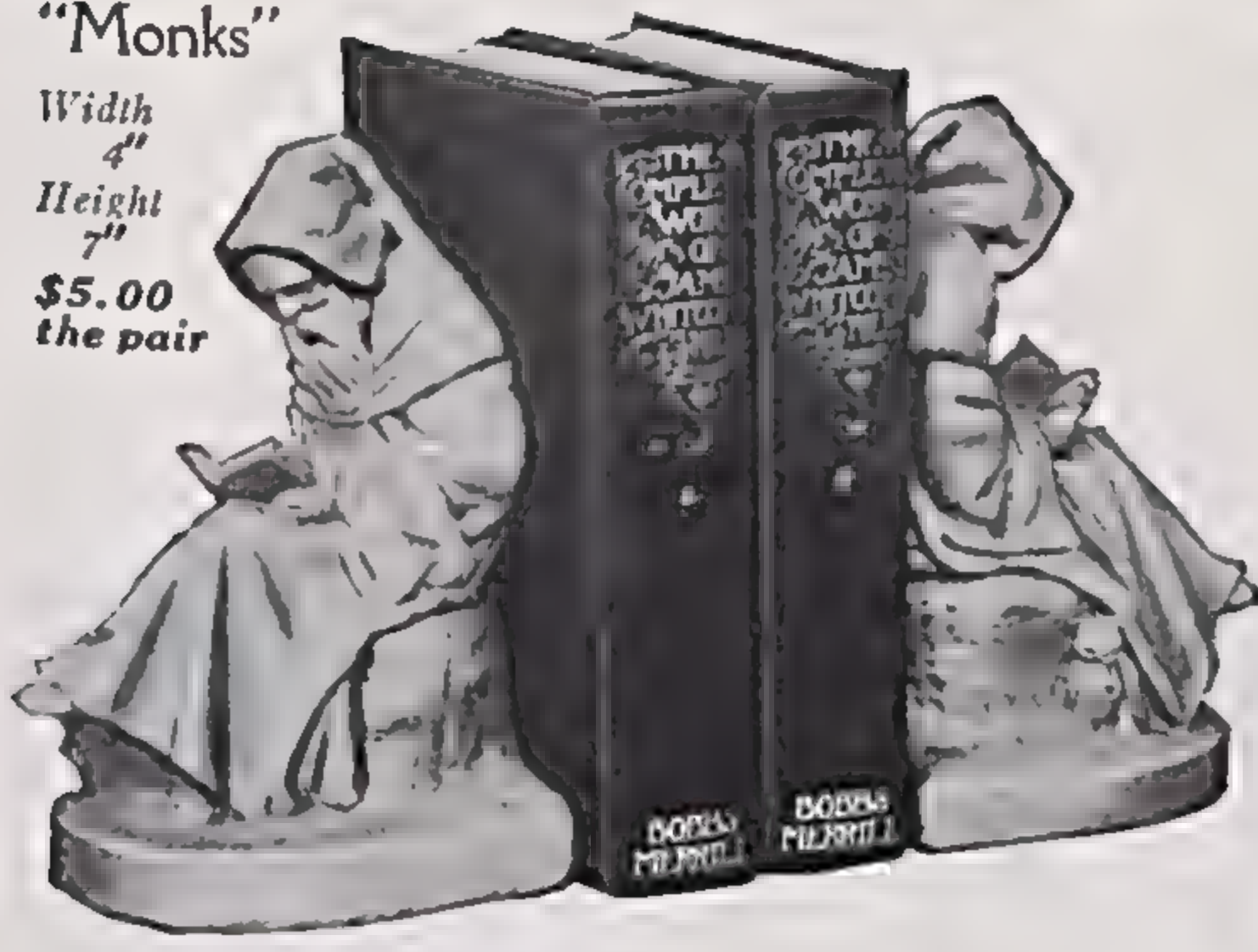
Reliable representation desired elsewhere after Jan. 1st, 1915



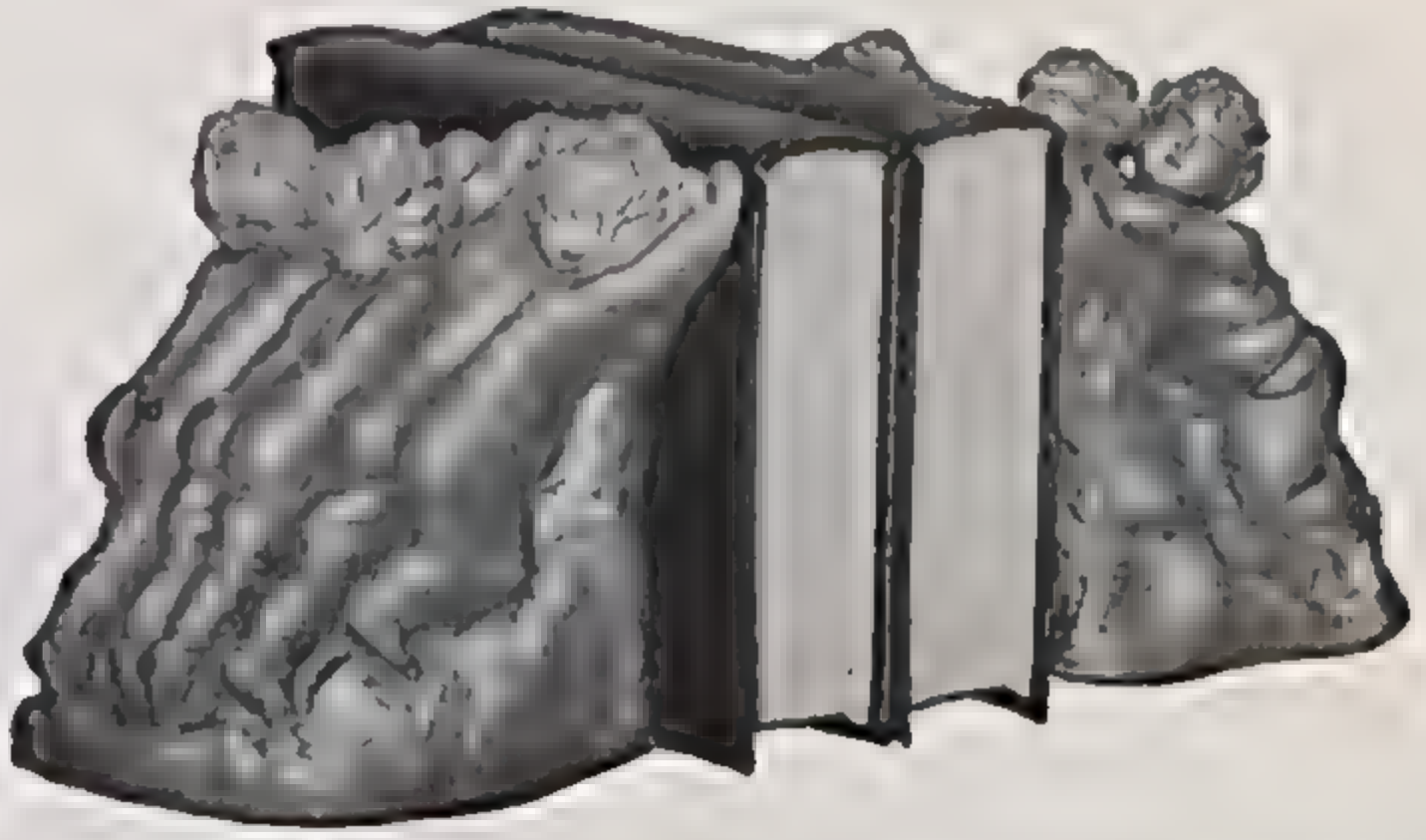
**"Chimpanzee"**  
Width 5" Height 8"  
\$5.00 the pair



**"American Eagle"**  
Width 5" Height 9"  
Unusual price of  
\$10.00 the pair



**"Monks"**  
Width 4" Height 7"  
\$5.00 the pair



**"Babyhood"**  
Width 5" Height 6"  
\$5.00 the pair

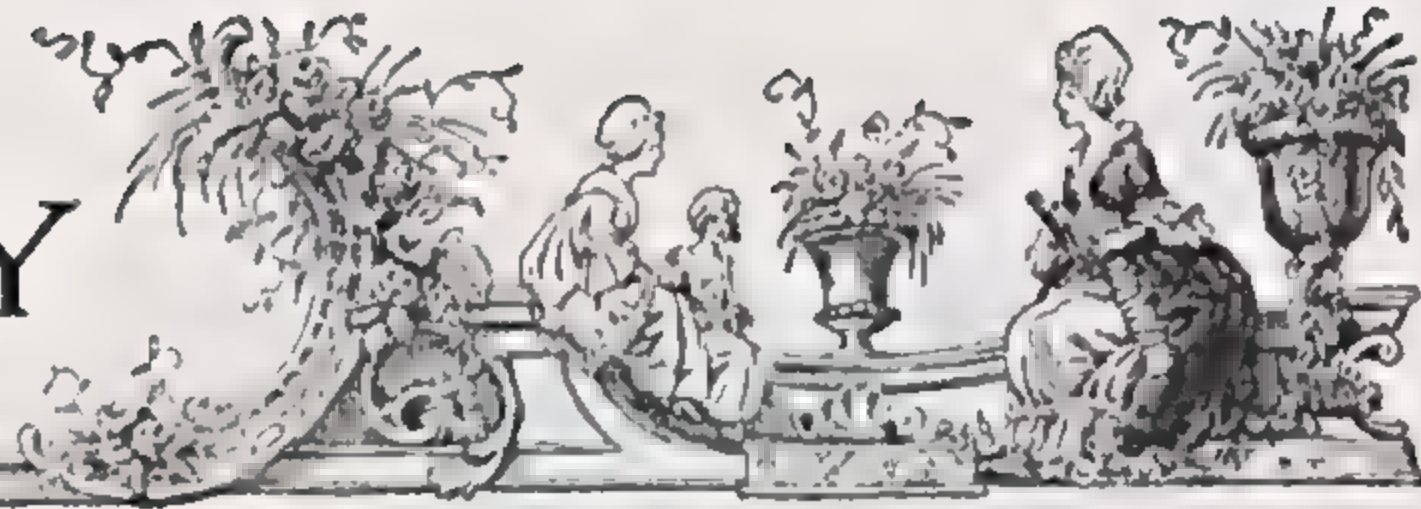


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Width 8" Height 11"





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EVEN in November, when few enrollments for this year are being made, the schools here keep their names and addresses before you.

These schools invite your investigation now, so that when next October arrives you will have complete knowledge of them. If, however, your children are to change schools in January, you can do no better than to study this list.

Unless you find on this page exactly the school you are seeking, remember that Vogue knows intimately more than four hundred of the best American schools, and is able to advise you accurately on your school problem.

VOGUE SCHOOL SERVICE  
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These furs are of exceptional quality. We have made a careful study of the wants and wishes of the trade. Therefore, we are prepared to meet every style suggestion and requirement.

Our furs are ready made or made to order.

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The Geneseo Jam Kitchen offers only the best sweets to tempt the most fastidious people.

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Now is the time to place your order.

The Geneseo Jam Kitchen puts up all kinds of sweets. Inquire at your grocer's—or I will gladly send my illustrated folder on request.

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No. 5.—Fresh Peaches  
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The "Pointex" Heel — exclusively an "Onyx" innovation

Heading the list of desirable qualities in Women's "ONYX" Silk Hosiery are the following numbers which have many points of excellence, including the

## "POINTEX" HEEL

When in need of satisfactory silk hose ask for these "ONYX" "POINTEX" Heel numbers.

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The "Pointex" Heel gives a slim graceful contour to the ankle

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Fine Silk with "DUB-L" Lisle garter top, triple extra spliced heel and toe, medium weight with

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*All the above in 50 desirable shades*

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*Ask for these numbers of your dealer. Be sure to get the "POINTEX" heel, or write to us and we will help you.*

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Medium weight, finest thread silk, "DUB-L" Silk garter top, triple extra spliced heel and toe, with

"POINTEX" HEEL

*All the above in 50 desirable shades*

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"DUB-L" Silk wide garter top; triple spliced heel and toe. Black and White only. Clocked White on Black; Black on White, or Self, with

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*Exceptionally smart and stylish*

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A handbook of new and unusual Christmas gifts, chosen especially for you by Vogue in the best shops, and indexed for quick selection.

The range of prices is remarkable—there are jewels and furs of great value, and there are also many inexpensive gifts that have none the less a surprising *chic*. A special section is devoted to appropriate gifts for men.

It is necessary to bespeak your copy of the Christmas Gifts Number in advance, unless you are a regular subscriber. The demand for it every year clears the newsstands in four or five days.

## G I F T S N U M B E R

Dated December 1  
On Sale November 24

# V O G U E

FOR

## D E C E M B E R



First aid to the last-minute shopper will be supplied through many additional pages of gifts. Like the December 1st number, this one will contain an extraordinary selection of Christmas announcements from the very best shops. It will also have the Christmas Index of welcome gifts for everybody.

Both December numbers will, of course, contain Vogue's famous offer to do its readers' Christmas shopping. Have you availed yourself of this in former years? If so, you know how much it lightens the burden of buying gifts—especially if you live at a distance from the first-class metropolitan shops.

## C H R I S T M A S N U M B E R

Dated December 15  
On Sale December 8

The longer your Christmas list, the more people you have to provide for, the more you will need the two great December numbers of Vogue. Christmas will not be a season of trouble and exertion if you rely upon them for the choice of gifts. Instead of the limited stocks of your local shops, through these two numbers you can choose at leisure from the greatest metropolitan shops. Do not miss either number. Each one complements the other, and they are both equally necessary.

If you are not a subscriber, but one of the many who prefer to buy Vogue from a favorite newsstand, you will find these numbers on sale about November 24th and December 8th respectively. But it will pay you to reserve your copies in advance. Ask the dealer to save them for you now—the next time you pass the stand—as the supply will last only a few days after each number goes on sale.



*"Please do not open  
until Christmas—"*

You could write this on 1,000 packages, all suggested by the December Woman's Home Companion. There are 1,000 CHRISTMAS IDEAS in the December Woman's Home Companion—all practical and workable.



Look for these faces on your news-stand

*The December*

WOMAN'S HOME COMPANION

15 cents on all news-stands



Look for these faces on your news-stand

*The Girl who  
promised to wait—*

"at the foot of the mountain." This is Diantha, the heroine of the most popular serial novel ever published in the Woman's Home Companion. In her new novel, Juliet Wilbor Tompkins tells how Diantha kept her promise.

It begins in

*The December*

WOMAN'S HOME COMPANION

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# PARIS — MAYFAIR



When war locked up the *ateliers* of Paris it left London facing a novel problem. Quite out of a blue sky hotels in the English capital were overwhelmed by American women who had come abroad to replenish their wardrobe in the *rue de la Paix* and who had been obliged to quit the continent without more than a glance at fashions.

Disappointment was the more keen because it was known that Paris dressmakers had their lamps filled and burning. Mannequins, rouged, svelte, *pétillantes*, were in the act of slipping into the latest variations of those complex-simplicities that make a Paris opening an artistic *fête*. Then came the war and the flight of foreigners from Paris. Except for the intrepid commercial buyer the rose-and-gray salons of the great designers were practically deserted.

But if women thought of clothes in Paris it is not to be supposed that they ceased to think of them in London. At a normal moment London would have had no difficulty in meeting from its own importations the cry of "its regretful guests" for French models. It is an admitted fact that certain London houses are headquarters for the best designs the French dress-artists produce. But the London importer makes his selection of Paris models from a fortnight to a month later than does the American. The European crisis caught him in this fatal interval. In another moment, so to say, following the ordinary programme, he would have had his autumn assortment safe across the Channel. With the outbreak of the war and the subsequent demoralization of shipping the transportation of French models became most complicated. . . .



PREMET

Bodice and sash of cop striped moire silk in soft rich colors, bordered with black moire. Skirt in black taffeta moire.

think she were *chez* Callot. The real French spirit is there; the same atmosphere of absolute freshness, the *je ne sais quoi* that makes the choosing of a new gown by a great French designer so delightful an adventure."

And the models. "You have too many," complained a New York woman; "and they are too lovely. I can't make up my mind which to order." Certainly from the fifty to sixty designs displayed (which is a very small group compared with Handley-Seymour's ordinary importations, but which, under the circumstances, was a most remarkable number), it was found possible for one to make quite as satisfying a selection as though she were in Paris. More satisfactory perhaps. One does not, at a single Parisian establishment, enjoy the advantage offered by Handley-Seymour, of seeing the best creations of the leading designers all brought together under one roof.

But back of the animation and the gaiety which such an unexpected display of Paris models in London produced, was the story of how Handley-Seymour brought this slice of Paris across the sea . . . Mobilization was at its height when the head of this firm set forth for Paris after clothes. Every traveler abroad at the outbreak of the war knows the delay and difficulties encountered at that time. Once or twice during the long, wearisome

## Bringing the rue de la Paix to Bond Street in war time . . . and the man who did it

hours of the journey . . . side-tracked by Red Cross trains; his sympathies assailed at every point by crowds of refugees, the transportation of the wounded and tales of horror . . . once or twice Handley-Seymour asked himself if it were really worth while . . . all this effort and strain "just for a few clothes." But besides the American women in London, in whose interest the movement was made, there were the hundreds of women and girls employed in the Handley-Seymour workrooms. They must be kept together during the hard period of the war, and for this Paris models were essential. For Handley-Seymour is Paris in London.

A description of the three days spent in the *ateliers*, . . . of the selection of gowns under the strangely changed conditions and the return to London with them, all in less than one week, . . . is a tale quite by itself. With his arms, literally, full of the fragile and beautiful creations, ingeniously packed, forming, as one may fancy, an embarrassing amount of "hand luggage," Handley-Seymour journeyed back to Bond Street. By motor for the land-part, since there was no question of entering a railway carriage with half of the *rue de la Paix* in one's boxes. There was the incomparable two hundred and forty kilometers' drive from Paris to Havre through the sunny French country . . . wheat fields and *coquelicots* on the one hand, on the other bayonets, marching troops, war! A refugee-crowded Channel steamer, and then, past the placid English meadows and heatherbanks, from Southampton to Town. It is doubtful if French frocks, seasoned travelers though they are, were ever on a more adventurous jaunt!

The women who profited by the Handley-Seymour *coup* flaired at once the secret of this firm's success. The Handley-Seymour motto is "absolute duplication." Not only is there to be found at this establishment a larger choice of French models than is offered, without exception, by any other London house, but the exact reproduction of the original model . . . to the last *picot*! . . . is held to. When Handley-Seymour copies a Chéruit, for example, *every detail* is Chéruit. In passing, it may be said that the names of French houses supplying the materials used in a model are in every instance furnished Handley-Seymour by the original designer.

This minute duplication is priceless to a woman alert to the importance of detail in the success of a French design. Are you ordering a Callot from Handley-Seymour? Your gown will be *Callot* to its tiniest *nuance*. There is no compromise, no variance from the model, no easy patriotism in the substitution of English fabrics for French. A Handley-Seymour gown is . . . practically . . . the identical French creation.

The Handley-Seymour clientele constantly expresses appreciation of the latitude of choice permitted by the generous policy of this house. If this importer wants a model he secures it, no matter how many he may already have ordered, or what its price. If this principle is a bit costly for Handley-Seymour it creates for the woman who orders there a delightfully free sense of "getting the choice."

Handley-Seymour prices are most awakening to anyone who will take the trouble to compare them with Paris prices for the same model. The saving in price of a Handley-Seymour copy of a French model over the cost of the same thing in the *rue de la Paix* is very considerable. American women are quick to grasp the obvious advantage of this variation in the cost of entering her gown at New York.

American women coming abroad for the Riviera season will find at Handley-Seymour an even more representative number of French models than that which proved so resourceful this memorable troubled autumn.

Appointments may be arranged in advance and a letter to Handley-Seymour, 47 New Bond St., W. in London at any time will bring to his clients all that is news concerning French fashions.



CALLOT

Coat worn in blue corded silk with black fox collar and cuffs. Bodice of the same material. Jabot and sleeve frills of creamy Brussels net. Boutonnieres of red roses. Skirt smartly draped in black zibeline.





# VAN RAALTE Veils

*"At All Good Shops"*  
Made in America

The Salamander Veil, shown above, is another Van Raalte creation of soft, sheer mesh and graceful floral design, with the figure so spaced as to afford clear vision. A charming veil for the woman who would be correctly attired.

When at your favorite shop, ask "What is newest in Van Raalte Veils?"

All Van Raalte veils stretch without tearing, will wash and outwear three ordinary veils. They are the finest veils made—and all Made in America.

Write for "The Witching Veil" —tells how to wear and care for your veils.

VAN RAALTE MAKE

*For Your Protection—  
this little white ticket is on every yard.  
Look for it.*

E. & Z. VAN RAALTE *100 Fifth Ave.*  
New York



Crêpes make the daintiest of gowns for afternoon or evening. This season they are very fashionable and are to be had in many varied effects.

## *Cheney Crêpes*

—which are sold by leading stores, offer many charming colors and weaves. The Crêpes de Chine are beautiful indeed, while Cheney Crêpe Berber and Crinkled Crêpe (including printed effects) make up into very fetching frocks. Our Crêpe Meteors and Crêpe Failles are also made in all the new and stylish shades. Ask for them at your dealer's.

## CHENEY SILKS

are of superior quality, and include practically every kind of goods made of silk—whether for dresses, millinery, decoration or upholstery, the haberdasher or manufacturer, man or woman. Ask for them by name at your dealer's.

Our booklet, "Cheney Silks, Why People Should Buy Them," sent postpaid on request.

CHENEY BROTHERS  
Silk Manufacturers 4th Avenue and 18th Street, New York



## BERTHE MAY'S MATERNITY CORSET

Only corset of this kind made for its own purpose. Worn at any time. Dress as usual. Normal appearance preserved. Simple and exclusive system of enlargement  
Price \$5 and Upwards

Mail orders filled with complete satisfaction.

Corsets for ordinary wear on same lines.

Call at my parlors or write for Booklet No. 14, sent free under plain envelope.

BERTHE MAY  
10 East 46th St. New York  
Opposite the Ritz-Carlton



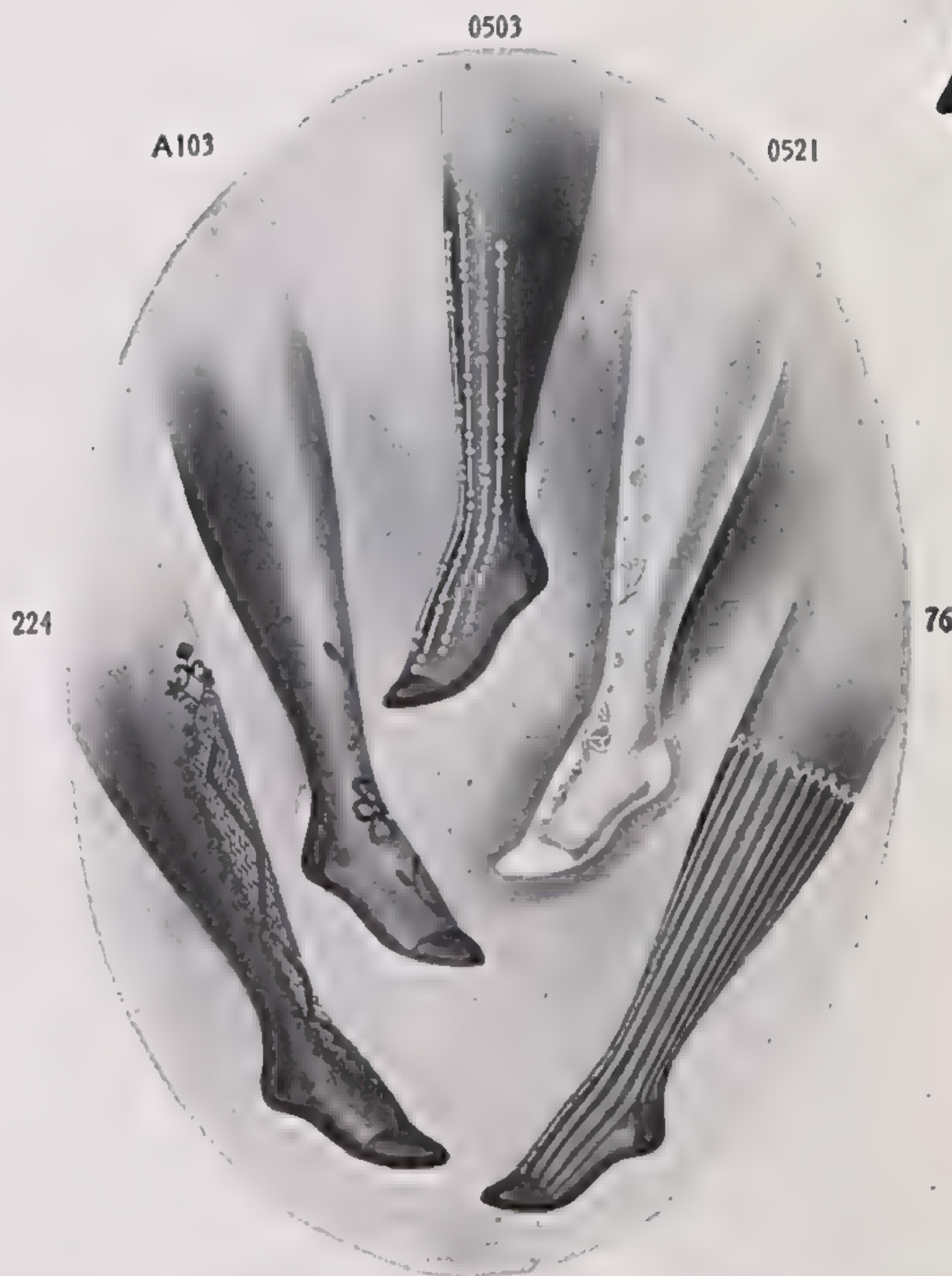


*Peck & Peck*

## Peck & Peck Special Standard Stockings

The "Queen Victoria" is the most exquisite stocking which it is possible to produce at the price. Pure sheer silk, so fine that it can be drawn through a finger ring and yet of excellent wearing quality. Made in black and all evening shades at \$2.50. With one row of clocking, \$3.00. Three rows, \$4.00. Other Peck & Peck Pure Silk Standard Specials in all colors, at \$1.00, \$1.35 and \$1.85.

"Queen Victoria"



- 76.—Herringbone Rib Silk Stockings in any color. \$3.50 the pair.  
 224—Panel Effects. Finest French Silk Open Work and Hand Embroidery. White, also Black. \$7.50 the pair.  
 0521—Handsome Hand Embroidered Butterfly Design on Pure Silk Stocking of any color. \$5.00 the pair.  
 0503—Pure Thread Silk Stockings with new and attractive Hand Embroidered striped design. Black or White with Black or White stripes. \$5.00 the pair.

A103—Pure Thread Silk in staple shades. Hand Embroidered in self or any color. Pansy Pattern. \$2.00 the pair.

### MEN'S

- 1170—Imported Shaded Lisle Socks with Black stripes. Medium weight. 69c the pair.  
 6152—Finest French Lisle Socks. Black with vertical stripes in White, Blue or Red. \$2.50 the pair.  
 154M—Medium Weight Ribbed Wool Sock for out-of-door wear. Gray, Heather or Lovat Green mixtures. \$1.00 the pair.

16—Black Pure Silk Sock, with five lines of Hand Embroidered Fancy Black and White clocking. Or to order in any color. \$5.00 the pair.

67—Fine quality English Four-in-hand Scarf. Black with White, Red, Blue or Orange stripes. \$2.00 each.

507—London Made Pure Silk Muffer in Black or Navy Blue with Roman stripes. \$12.00.

**PECK & PECK**  
 EXCLUSIVE HOSIERY

448 Fifth Avenue at 39th Street  
 588 Fifth Avenue at 48th Street  
 NEW YORK CITY





# VOGUE

## Pattern Catalogue Autumn 1914



Haven't you wished you could somewhere see, all at once, a hundred and fifty of the most practical models actually being worn this winter? Instead of searching here and there for them—perhaps missing the very ones you want most—you can have them all together in this autumn catalogue reprinted from the October 1st Vogue.

Together with its 160 illustrations, the book has helpful notes on such subjects as "The Coat-Dress of the Season," the "All Important Suit-Pattern," "Frisly Lingerie and Creations for the Boudoir," and many new models for children.

With this book of the new mode in your hand, you may sit at home far from the confusion of the shops and select your new gowns from the best models produced this year. The catalogue shows you the gowns, offers you patterns for them and tells you precisely how to make them for yourself. Write on a postcard "Send me your Pattern Catalogue," and send it to

skirt, the snug sleeve, the silhouette which, above all others, has this season, when simplicity returns to its own

**VOGUE PATTERN  
SERVICE**  
443 Fourth Ave.,  
New York City.

4th Avenue NEW YORK CITY



# Fall Footwear



Established  
Over 30 Years

*New Fall Footwear—stocks embracing every correct model for every occasion. Many of the styles are exclusive—all the shoes are capably hand made.*

**Frank Brothers** THE FIFTH AVENUE BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York

*Exhibit Shops:* Chicago, 724 So. Michigan Avenue.  
Pittsburg, Jenkins Arcade.  
New Haven, 982 Chapel Street.

*We have no agencies—Our shoes are sold only in our own shops.*

*"Distinctly Unique"*  
as the Latest Fad

**BRONZE  
DEPOSIT  
BOOK  
ENDS**

For HOLIDAY,  
WEDDING or  
BIRTHDAY

**Gifts**



**ELEPHANT BOOK ENDS**

Height, 6 inches. Base, 4 1/4 inches square. Bronze, \$5.00 pair; Genuine Silver Plate, \$6.50 pair.

**HIGHLY** artistic reproductions of noteworthy sculptures—practical and decorative, possessing all the beauty of modelling, finish and durability of the costliest Bronzes, at a fraction of their prices.

ALL SUBJECTS MANUFACTURED ON PREMISES.

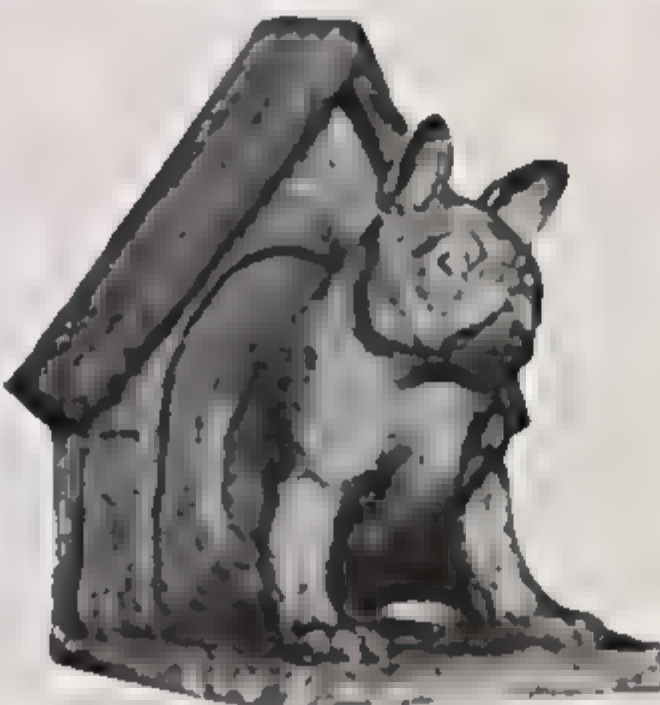
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Handled by the leading art dealers, department stores and jewelers throughout the United States.

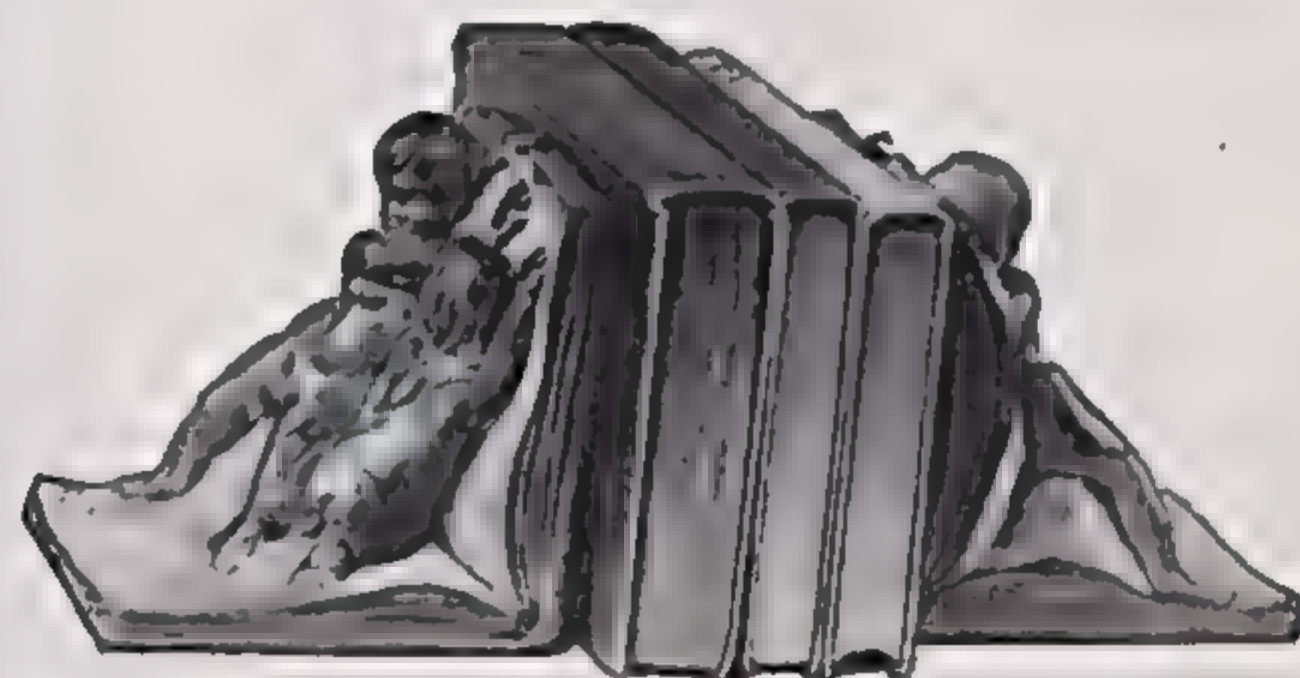
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348 WEST 42ND ST., NEW YORK, U.S.A.



**French Bulldog—"Peanuts"**  
Winner of \$2,000 prize. F. H. Stoll, Sculptor. Height, 8 inches. Base, 6 x 5 inches. Bronze, \$6.50 pair. Genuine Silver Plate, \$8 pair.



**CUPIDS**

Height, 5 inches. Base, 5 x 4 inches. Bronze, \$5.00 pair. Genuine Silver Plate, \$6.50 pair.



**POLO—J. S. Lambert, Sculptor.** Height, 6 inches. Base, 4 1/2 x 4 inches. Very heavy Bronze, \$4.50 pair. Genuine Silver Plate, \$5.50 pair.



**STEIN & BLAINE**  
**FURRIERS**  
**LADIES' TAILORS**

**EVENING WRAPS—MOTOR COATS**

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# SHOPPERS' AND BUYERS' GUIDE

## Art Galleries

**FIFTH AVENUE ART GALLERIES**, 546 5th Av. & 1, 3, 5 W. 45 St., N.Y. Tapestries, Paintings, Antiques, Art Objects & Household effects sold at auction on com. basis. Jas. P. Silo, auct.

**THE LITTLE GALLERY**, 15-17 East 40th St., N. Y. Fifth floor. Special exhibition of Byrdcliffe Pottery. Hand-wrought jewelry by Miss Margaret Rogers.

**MURRAY HILL ART GALLERIES**, 17 W. 31st St., N. Y. Old and Modern Paintings. Nov. 18 will open exhibition of works of E. K. Noble, Frederick Louis Thompson and other Americans.

**ART IN FRAMING PICTURES** & photos. We carry a select assortment of originally designed hand-carved frames of the antique & renaissance periods. F. R. Barter, 323 Madison Ave., N. Y.

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**"RAD-BRIDGE"** patented playing cards, natural designs, NOW made by the U.S. Playing Card Co.—"They are NOW as good as the best—besides they're Rad-Bridge." Kate Wheelock

**"RAD-BRIDGE"** 441 "Linen Crash," latest 201 "Club Linen" } New faces, improved de-  
169 "Velour" } signs, enlarged indexes,  
383 "Basket Weave" } New Joker.

All in smooth or "Ruffinish"  
4 colors each. Red-Blue-Brown-Green. Every pack contains Royal Auction Table & rules. Plain edge, 25c. (doz. \$2.75); Gold edge, 35c. (doz. \$4)

**"RAD-BRIDGE"** Catalog free.  
10c in stamps (less than cost), brings our Wallet of samples. 15c. buys "Official Rules of Card Games" (250 pages), 25c. for both.

**"RAD-BRIDGE"** Lines of Bridge. Auction, Royal Auction, and "500" scores, comprise the largest assortment and are the only lithographed lines of score pads in the World.

**"RAD-BRIDGE"** goods are sold by first class dealers everywhere, or will be sent direct, carriage paid on receipt of price. Dept. V., RADCLIFFE & CO., 144 Pearl St., N. Y.

**THE PORTORICO STORE**, 501 5th Av., N.Y. Prize suggestions: Bridge table cover \$2.50. Laundry, Corset, Shoe & Slipper Bags, set \$4.50 with the distinctive Fillet Tire. Trade supplied.

**LILLIAN SHERMAN RICE**, 210 W. 72nd St., N. Y., author of "Bridge in a Nutshell." Classes in bridge & auction. Game taught in 6 lessons, private instruction. Tel. Columbus 478.

## Boas, Feathers, etc.

**MME. BLOCK**. Willow or Ostrich plumes made into handsome French Plumes, a. collarette or chic novelty. Paradise aigrettes cleaned, remodeled. Mail orders filled. 36 W. 34th St., N. Y.

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**RARE BOOKS & FIRST EDITIONS** collected for people who are too busy to form libraries. Address E. V., Boston Transcript, Boston, Mass.

**BOOK PLATES & COATS OF ARMS** make distinctive gifts for book-lovers and those interested in family history. For information write D. W. Stockbridge, 46 Middle St., Lowell, Mass.

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**KEIPER'S QUALITY** Old Fashion Hard Candy. A delicious assortment. Three pounds for \$1. (West of the Mississippi \$1.25.) Keiper's, 165 S. Main St., Wilkes-Barre, Pa.

**KEIPER'S QUALITY ASSORTMENT** Old Fashion Molasses, Butter-Scotch, Cinnamon, Black Walnut Molasses, Peanut Brittle. 3 lbs. for \$1. Keiper's, 165 S. Main St., Wilkes-Barre, Pa.

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**FLORIDA PECANS**—large nuts, paper shells, fine flavor; direct from tree to table; attractively packed; 2 lbs., \$1.50; 5 lbs., \$3. Box 123, Wewahatchka, Florida.

**YE KYNG'S TOWNE SWEETES**—Choice Chocolates, bon bons, etc. Made by firm of ladies, est. 1906. 1-lb boxes, \$1; ½ lbs. 50c, post'd to any address. Hall & Bailey, Kingston, Mass.

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Six months, (12 issues) payable with order.....40.00  
Six months, (12 issues) payable monthly in advance.....44.00  
Four insertions, (minimum order) payable with order.....15.00

Shoppers' and Buyers' Guide, Vogue, 443 Fourth Ave., New York.

## Christmas Shops

As you read the Shoppers' & Buyers' Guide in this Vogue, you will notice that most of its five hundred shops have dressed their show windows for Christmas.

In the columns headed "Specialty Shops," "Unusual Gifts," and many others, you will find gifts of real distinction—gifts that will really please.

Especially if you are hurried and have not much time to look, this directory will enable you to shop carefully and well. An hour or two spent in reading it from the first page to the last will save you many hours toward the end of the season.

Haste makes waste. Begin your Christmas buying now.

**SHOPPERS' & BUYERS' GUIDE SERVICE**  
VOGUE, 443 FOURTH AVENUE, NEW YORK

## Children's Clothes—Cont.

**IMPORTED SMOCKED FROCKS**. Sizes 6 mo. to 15 yrs. Prices reasonable. Order now for Fall. Circular showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

**THE PORTO RICO STORE**, 501 5th Av., N.Y. Our famous square neck model dress for children \$5. Baby dress \$3.50. Cap \$2.50. Bib \$1. All with the distinctive Fillet Tire. (Trade.)

**DRESSES** of Original Design, for girls, 4 to 12 yrs. School frocks a specialty. Materials shrunken 6-inch hems. Write for Booklet. Agents Protected. Waterman & Co., 817 B'way, N. Y.

**BABY GARMENTS**. Attractively hand made, infants to two years. Assortments sent for selection. Send stamp for booklet. Mrs. J. A. McMillan, 306 Ashton Bldg., Grand Rapids, Mich.

**Y. W. C. A. NEEDLEWORK DEPT.** 14 West 45th Street, New York. School Dresses. Practical models well made of suitable materials.

**HAND-MADE INFANTS' WEAR**, ready to make up or finished complete. To 2 yrs. Distinctive designs. Best materials. Send for price list. Mrs. A. L. Westcott, Columbia, Mo.

**"BABY BUNTING"** SLEEPING BAG of finest quality double faced white elderdown, bound with pink or blue satin rosebud ribbon. \$6.75. The Baby's Bazar, 248 Boylston St., Boston

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**A HAND-DECORATED Cup & Saucer**, attractively boxed, makes a welcomed gift. Specials: "Sunshine," \$3; "Butterfly," \$4; "Blue Bird," \$5. Furness Studio, 112 Carnegie Hall, N. Y.

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## Chiropody—Cont.

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**MME. PAULINE**. Expert Cleaner and Dyer: 900 Sixth Ave., 115 East 34th St., 382 Amsterdam Ave. Main Office, 233 W. 14th St., N. Y. Out-of-town orders promptly attended to.

**LEWANDOS**. America's Greatest Cleaners and Dyers 557 Fifth Ave., New York, 17 Temple Place, 284 Boylston St. and 248 Huntington Ave., Boston.

**LEWANDOS**. 1633 Chestnut Street, Philadelphia 1335 G Street, Washington Albany Hartford New Haven Bridgeport Waterbury

**LEWANDOS** Fitchburg Providence Newport Fall River Springfield Worcester Salem Lynn Lowell Portland Cambridge Brookline Roxbury Waltham Watertown Malden Dorchester

**KNICKERBOCKER CLEANING CO.** High class cleaners and dyers of New York. Main office, 402 East 31st St. Murray Hill 6618. Branch offices, telephone connections.

**"LEST YOU FORGET."** LEVEY WILL Cleanse simple gowns for \$2.00 in 24 hours Phone—Main Office—Bryant 3602. Forty-Fifth Street • Near Broadway.

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**CORSET HOSPITAL**. Repairing, cleaning, remodeling. High-priced corsets duplicated reasonably. Corsets to order \$10 up. Mail orders. Satisfactory guaranteed. Mae A. Bond, 2231 B'way, N.Y.

**ALONSO'S CORSET HOSPITAL** Cleaning, mending and alterations at moderate cost. Corsets copied or to order. Stock models fitted. 500 5th Ave., N. Y. Cor. 42nd St.

**LADY OF QUALITY** Corset Shop and Hospital, 233 Fifth Ave., New York City. Corsets cleaned, altered, repaired equal to new. Moderate prices. Out-of-town patrons please mail.

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**MME. S. SCHWARTZ** Corsetiere. 11 East 47th Street, New York. Telephone 1552 Murray Hill.

**MME. BINNER** Corsetiere, is cultivating figures with her famous corsets. New establishment, 561 Fifth Avenue, New York; formerly 18 East 45th Street.

**MME. ROSE LILLI**, Corsetiere Models which accurately forecast the "Trend of Fashion." Custom made only. 15 West 45th St., New York. Tel. 2818 Bryant.

**GOSSARD FRONT LACED CORSETS**. Fitted by experienced corsetieres, \$3.50 up. Corsets made to order. Olmstead Corset Co., 179 Madison Avenue, at 34th Street, N. Y.

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**LINES AND POISE** you want at the price you want to pay. La Grecque Corset fitted by expert corsetieres without charge. Van Orden Corset Co., 45 West 34th Street, New York.

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**KATHERINE D'ARCY**, 500 Fifth Ave., N. Y. Corsets designed with artistic skill in modish lines to give comfort, grace and service. Tel. Bryant 2524.

**THE GILLETTE CORSET** designed in Paris for the American woman—made to individual measure. Exclusive representative wanted in leading cities. Retail estab. 500 5th Av., N. Y.

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**MRS. L. L. ST. JOHN** has studied anatomy. Each individual figure is studied with the idea of muscular grace and ease. Write for booklet. 18 West 45th Street, New York.

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**GOSSARD CORSETS**, in Washington, D. C., are sold by The Wells Gossard Store, 1112 G. St. N. W. See Gossard ad. in this magazine.

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## Dancing

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**A. ALBERT SAATO ACADEMY** of Dancing. Tuition in LuLu Fado, Fox Trot, Portugais Polka, Tango Waltz, Polka Tango, All modern dances. B'way & 87th St., Sahy. 6435.

**LOUISE MORGAN** Dancing studios, 150 W. 57th St., N. Y. Two doors from Carnegie Hall. The very latest dances taught. Phone: Columbus 540.

**SENIOR DON LENO** School of Dancing. Peer of Dancing Masters. Lulu Fado, Maxixe, La Russe, Tango, La Furlana, Fox. 143 W. 42 St., Opp. Hotel Knickerbocker. Booklet. Bryant 1194.



# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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**MR. G. HEPBURN WILSON, M. B.,** recognized authority on Modern Dance Tuition. Write, phone or call Thorley Bldg., 5th Ave., Cor. 46th St. N. Y. Bryant 6321 for rates.

**THE OSCAR DURYEA SCHOOLS**  
47 West 72d Street, and  
555-557 West 182d Street, N. Y.  
Aesthetics. The New Dances. Department.

**ELEANOR ARTHUR,** 180 Madison Ave., N. Y. Appointments now being made for personal instruction in the dances just seen in Paris. Special rates for classes. Murray Hill 3493.

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**WITH CORRECT NOTES** on his latest successes: Lulu Fado, French Tango & Danzon Cubano. Music used in Paris for French Tango on sale. Hotel Chelsea, 222 W. 23 St. Chelsea 2700.

**ALICE RANDOLPH,** 167 Madison Ave., N. Y. Cor. 33d St. Instructor of Modern dances. Special attention given to style and leading. Original ideas for private dances, etc. Tel. 7174 M. H.

**MISS MANUEL—MR. CHESHIRE.** Modern Social, Classic & Aesthetic Dancing. Special Wed. Eve. class. Children's work specialized. 180 Madison Ave., N. Y. Tel. 699 M. H.

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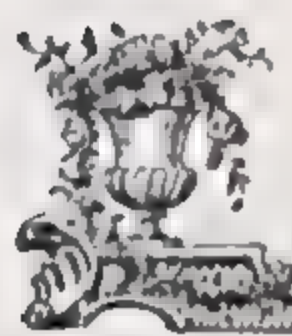
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**COPLEY CRAFT Christmas Cards.** Hand-colored—sent on approval. Exclusive designs. Italian deckle edged stock. Original thoughts. Jessie H. McNicol, 18 Huntington Ave., Boston.

**IN NEW YORK**—A choice selection of Greeting Cards for every occasion. Gift Cards. Place Cards. A quiet place to look. E. D. Chase, Craftsman Building, 6 E. 39th St., New York.

**OUR IMPORT MOSTLY RECEIVED**  
A circular describing our select line of Christmas cards & greetings sent on application. Solatia M. Taylor, 56 Bromfield St., Boston, Mass.

**NATIVITY SERIES**—distinct Xmas greeting folders, cover white vellum, inside text & illustration steel engraved, set of four, post'pd, \$1. Solatia M. Taylor, 56 Bromfield St., Boston.

## Greeting and Christmas Cards Continued

### GIFT SHOPS EVERYWHERE

Sell Davis Quality Cards.  
There's one for every occasion.  
The A. M. Davis Co., Boston.

### FUN FOR YOUR GUESTS.

Davis Quality Dinner Cards.  
Sold at Gift Shops, your Stationer's or  
The A. M. Davis Co., Boston.

**UNIQUE Birth Announcements** in White, Pink or Blue consisting of engraved form card, holder and mailing envelope. One dollar per dozen prepaid. A. W. Rau, 30 Church St., N. Y.

**PERSONAL CHRISTMAS CARDS.** Unique, they'll surprise you, not to be had elsewhere. Printed from your plate, \$1.50 per doz. and up. A. W. Rau, 30 Church Street, New York.

**AT THE SIGN OF THE LANTERN**—806 Marshall Field Bldg., Chicago, Ill. Hand-colored Xmas Cards—all different—12 for \$1. Anniv. Cards. Dainty linen hdkfs. in perfumed case, 75c.

**ENGRAVED "PERSONAL"** Greeting Cards. Distinctive, highest-grade. We take pleasure in submitting Private Sample Book, ideal to select Xmas Cards. Herbert Covert, 99 Nassau St., N.Y.

**"HANDCRAFT STUDIO"**—New and exclusive designs in hand-painted Christmas & other cards mailed on approval. Ella L. Isbell, 110 Winthrop St., Boston, Mass. Roxbury Dist.

**HAND COLORED CHRISTMAS CARDS**  
Sent on Approval.  
Consignments for Sale.  
Helen Josephine, 346 Dudley St., Roxbury, Mass.

**DISTINCTIVE Xmas Cards** Exclusive designs. Individualistic sentiments. Illus. folder E. 14 cards, with envelopes, \$1. (\$1.60 value.) Money-back guarantee. Personality Magazine, Boston.

**HAND COLORED SENTIMENT CARDS** much less than regular prices. Assortment A, \$1; B, \$1.50; C, \$2; D, \$2.50. Post'pd. The Card Shop, 134 Cumberland St., Bangor, Me.

### XMAS AND NEW YEAR CARDS.

We are showing this year in advance one of the largest and most select lines. Acme Co., 78 E. 2th St., N. Y. (near Fifth Ave.)

### CHRISTMAS CARDS.

Little water-color drawings, with choice sentiments, sent on approval, or circular. The Roberts Studio, Rose Valley, Moylan, Pa.

## Hair Goods & Hair Dressing

**ANNA J. RYAN.** Fashionable devices in curls, pompadours, switches, transformations & wigs. Mail orders a feature. 2896 Broadway, near 113th St., N. Y. Tel. 5566 Morningside.

**CURLY HAIR—A GREAT COMFORT** for women. Ours will stand shampooing & sea bathing. Our latest steaming process absolutely harmless. Lehnert & Alexander, 309 Mad. Av., N.Y.

**P. JAY & CO.** Fashionable hairdressers. Featherweight transformations, \$10. Easy to adjust. Lasting Wave \$10. Hair coloring by experts. 17 W. 46 St., N.Y., nr. 5th Av. Tel. 7359 Bryant.

**MRS. P. MORGAN.** Fine human hair goods. Invisible transformations, switches, etc. Hair-dressing, Marcel waving, face and scalp massage 846 1/2 6th Ave., nr. 48th St., N.Y. Bryant 2671.

**HARMLESS TONIC** for Restoring Color to gray hair. Not instantaneous, but gradually gives the gray hair its natural color. \$1 per bot. Mrs. Mac Hale, 420 Boylston St., Boston, Mass.

**EYELASH GROWER** guaranteed. Will grow hair and relieve irritation about the eyelids. Absolutely harmless to the eye. Price, \$1.00. Mrs. Mac Hale, 420 Boylston, Boston, Mass.

**A NEW BAMBOO HAIR WAYER**  
Four curlers on card with directions mailed for 12c. Simple, practical, sanitary and comfortable. Mrs. S. A. Fisher, 107 N. Main St., Helena, Mont.

**ENGLISH HENNA SHAMPOO** Powders tone the scalp, giving faded or greying hair a marvelous gloss and bright tint, \$1. Directions sent. Henna Specialties Co., 509 5th Ave., N. Y.

**MME. THOMPSON** 30 years in Hair Goods. Thompson waves, Fluffy Rufflers Comb Pouffs & wonderful restorer for faded and false hair pieces. Parcel Post. 41 W. 38 St., N. Y.

### IS YOUR HAIR FALLING OUT?

Josephine Powers can help you.  
15 years' experience in treating scalp and hair.  
Recently removed to 8 E. 37th St., New York.

## Hair and Scalp Treatment

**SCALP SPECIALIST**—Miss Taylor's treatment consists of massaging scalp, neck and spine; simple, nourishing hair tonics. 334 Mad. Ave., N. Y. Tel. 7393 M. Hill (also Greenwich, Conn.)

**HAVILA METHOD** of treating the hair speaks for itself. Indorsed by the most skeptical. Recommended by physicians. Kathryn O'Connor, Aeolian Hall, 29 W. 42d St., N. Y. Bryant 8452.

**MARINELLO SYSTEM** for skin and scalp. Facial massage. Hair Dressing, Marcel waving. Chiropody. Marinello Cosmetics for sale. 605 12th St., N. W., Washington, D. C.

**PARKER'S Method of Hair Treatment** cleanses scalp of imperfections, promotes healthy hair; personal consultation. Write for book "V", "Healthy Hair," 51 W. 37 St., N.Y. Phone 202 Greeley.

## Hair and Scalp Treatment Continued

**FACE AND SCALP SPECIALIST** 15 years in N. Y. Prominent physicians among patrons. Lillian Stillman, 38 W. 38th St., N. Y. Tel. 144 Greeley. Office hours, 12-4.30 or by appointment.

## Laces

**LACE CLEANING AND REPAIRING** by experts. Small holes & tears soon get big; have them mended at once. Damaged antique laces restored. Mrs. Raymond Bell, 1 E. 45 St., N.Y.

## Jewelry & Silverware

**DIAMONDS, OLD GOLD AND SILVER**  
Worn out gold, platinum, silver bought. Also diamonds, pearls. Difficult antiques, bags, jewelry repaired. Callmann, appraiser, 27 W. 37 St. N.Y.

**DISTINCTIVE GIFTS** in handwrought silver. Wrought Copper, Jewelry. Prices \$1.50 up. Useless silver re-made. Write for booklet. The Petterson Studios, 5618 S. Hoyne Av., Chicago.

**DIAMONDS BOUGHT & SOLD.** Appraised Wholesale. Designs and estimates furnished. M. J. Averbeck, 10-12 Maiden Lane, New York.

**LITTLE BROTHERS COMMUNITY**, Laurel Glen, Conn. An institution to make better citizens and better things—our unique jewelry, silverware and our literature will convince you.

**JOHN DALY PAYS CASH** for Platinum, Gold, Silver, Pearls, Diamonds, Antiques; entire contents of houses. Appointments made. 654 6th Ave., cor. 38th Street, New York.

**WINN JEWELRY IS NOW THE VOGUE.** Especially designed for you. No duplicates. No catalogues. Every piece unique. James H. Winn, Fine Arts Bldg., Chicago, Ill.

## Ladies' Tailors

**TAILORED GOWNS REMODELED** to prevailing styles. 19 years' experience. Tailored suits from \$65 up. J. H. Comstock, 286 Fifth Ave. (30th St.), N. Y. Tel. 158 Madison Sq.

### SCHOTZ & CO., INC.

Tailored Suits—Afternoon & Evening Gowns—Rich Furs. Special facilities for out-of-town orders. 471 Fifth Ave., N. Y.

### SCHWARTZ & PORTEGAL

French Tailored Gowns.  
Exclusive designs and faultless workmanship. 56 West 46th St., New York.

**REASONABLE OFFER** of smart Parisian models. Distinctive tailored suits to order. Estimates and patterns submitted. H. Hurwitz, 366 Madison Ave., N. Y. Tel. Murray Hill 1125.

**GREENBERG LADIES' TAILOR & Furrier.** Exclusive styles in suits, habits, coats, furs. Mail orders personally & promptly attended to. 789 Mad. Ave., N. Y. Tel. Plaza 3026.

**D. BERNSTEIN & S. STRAUSS, Inc.** Tailored suits and coats done in first class workmanship \$40 up. Mail orders promptly filled. Estimates for furs. 750 Lexington Ave., N. Y.

**LAWN BRAUER CO.** Ladies' Tailors. American styles for American women. Smart tailored suits to order. Prompt and special attention to mail orders. 17 W. 45 St., N. Y.

**SHARNOFF AND SHAYMAN**, 716 Madison Ave., N. Y. Ladies' tailor-made suits of latest and most exclusive patterns at moderate rates. Near the Plaza. Tel. Plaza 532.

### FREDERICK E. FEIGENBAUM

530-532 Amsterdam Ave., at 86th Street.  
New York City.  
Telephone Schuyler 8012.

**SAVE 30% ON WINTER SUITS**  
Mandel & Schnitzer, Importers & Mfrs. have opened a retail department for ladies' tailored suits to order.

**DIRECT FROM MFR. TO CONSUMER**  
at mfrs. prices. Call and see our latest fall and winter models. Mandel & Schnitzer, 20 W. 37th Street, New York.

**PRICES \$20, \$25, \$30, \$35 & UP**  
for made to order copies of imported suit & coat models. Mandel & Schnitzer, Imp. Ladies Tailors, 20-24 W. 37 St., N.Y.

**STOUT FIGURES** a specialty. Original designs. French models cut to individual requirements. Suits \$45 up. Wraps, coats, furs remodeled. L. Gilbert, 63 W. 46 St., Tel. Bryant 2373.

## Leather Goods

**TRUNKS, BAGS, SUIT CASES**  
Hand Bags, Fine Leather Goods. Special \$5 Party Boxes, all colors. Geo. B. Bains & Son, Inc., Phila., Since 1840.

## Linens

**OLIVIA CROSS-STITCHED LINENS.** Children's bibs, party sets, etc., with Xmas designs. Other exquisite linens for holiday gifts. Send for list. Olivia, 48 Milne St., Bridgeport, Conn.





# SHOPPERS' AND BUYERS' GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

## Linen (Continued)

**KINSEY'S LINEN STORE.** We have flown to our new home and are prepared to show you a most attractive stock of everything in linens. 406 Madison Avenue (bet. 47th & 48th Sts.).

## Lingerie

**THE LINGERIE SHOP.** Hand embroidered French lingerie is within your means. Values unequalled anywhere. Let us prove it. Catalog sent. Leon P. Bailly, 54 West 39th St., N.Y.

**NO WAR PRICES.** Good stock on hand. Selections sent to responsible parties for inspection. Our prices will interest you. Leon P. Bailly, 54 West 39th St., New York.

**THERE IS NO OTHER LINGERIE** equal to LaGrecque in Fit, Finish & Durability at double the price. Van Orden Corset Co., 45 West 34th St., New York.

**ATTRACTIVE MODELS,** specially priced. Quality and work guaranteed. Orders to suit individual taste. Trousseau a specialty. Sketches submitted. Mme. Kay, 457 W. 123rd St., N. Y.

**THE FRENCH SHOP.** Exquisite negligees and satin brassieres. Wedding trousseaux. Exclusive hand embroideries and monograms. Florence Weinberg, 627 Madison Ave., N. Y., upstairs.

## Millinery

**GILMAN MILLINERY.** Imported Model Hats. Also copies \$10 up. Correct Mourning Millinery specialty. Knickerbocker Trust Bldg., 5th Ave., cor. 34 St. Entrance on 34 St. Tel. 6347 Greeley.

**JONAS—MILLINERY EXPERT**  
The very newest in Imported and Original Models.  
500 5th Ave., N. Y. Suite 711. Tel. Bryant 2138.

**LADIES' WINTER HATS REMODELLED** into latest styles of velvet, plush, felt, etc. Cleaned and dyed. Hats trimmed. Ostrich repaired. Catalog. Neumann, 24 E. 4th St., N. Y.

**JOSEPHINE THOSEN**  
Most Attractive Late Fall and Winter Models at \$5, \$10, \$12.  
17 West 42d St., N. Y. Suite 603.

**SMART HATS—BARGAIN PRICES \$3.50** Velvet, Velour, Plush; \$5 Velvet, Fancy Trimmings; \$7.50 Velvet, Ostrich Fancies; \$10 Velvet, Ostrich Plumes. Francis Hat Shop, 347 5th Ave., N. Y.

**WE make a specialty of REMODELING HATS** You have our best French models to select from. Lang, 250 West 78th St., N. Y.  
Bet. B'way & West End Ave. Tel. 8129 Schuyler.

**DO NOT FAIL** to see the exclusive hats recently brought from Paris. Also many new attractive domestic designs. Faye Hall, 315 Fifth Avenue, Room 1106-7.

**FANNETTE, 7 Temple Pl., Boston, Mass.** "Fannette Hats" are Different! If you are looking for the originality so hard to find elsewhere—try here. Prices moderate.

**REBUILDING OF HATS** Utilize your old hats. Mrs. Roemisch remakes them into stunning creations. Reasonable prices. French Dry Cleaning. Tel. Plaza 3322—609 Lexington Ave.

**ELIZABETH—formerly with—FRANCOIS** Exclusive fall and winter models made up of best materials. Remodeling a specialty. Reasonable prices. 1153 Lexington Ave., N. Y.

**MY HATS** are made to be worn, not merely to be shown. Let me conceive a model that expresses your personality in line, contour, color. Parker, 28 E. 33rd St., N. Y.

## Miscellaneous

**PATTERNS CUT TO MEASURE** from illustrations, description or model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Weiss, 45 West 34th St., New York.

**INDIVIDUAL "PLASTIC" DRESS FORM** Exact reproduction of your figure. Insures perfect fit of gowns. Not injured by sticking in pins. Write Cresce-Balle Co., 334 5th Av., N. Y.

**FRENCH, English and Physical Culture taught** by Swiss French lady of culture and experience. Reasonable prices. Hour or day. Backward children. Best Ref. C. Golaz, 41 W. 68 St., N. Y.

**CLUB BLEND CIGARETTES** for your guests. Finest Turkish tobaccos. Very mild and aromatic. Plain, cork and gold tips. To individual order only. Gibson-Haddon Co., 47 W. 34 St., N. Y.

**SCALP TREATMENT, Facial and Body Massage** in your home by young colored woman—doctor's diploma. Scalp, \$1—Face, \$2—Body Massage, \$3. Clara Trent, 129 W. 56 St., N. Y.

**DO YOU READ MAGAZINES?** Our big money-saving, club catalog, free. Write today. War map of Europe, colored, almost 2x3 ft., 25c. J. M. Hanson-Bennett Mag. Agcy., Chicago, Ill.

**INVISIBLE LEGGINGS—\$1.50** wool, \$1 part wool. Anklettes, silk, \$1.50; wool or mer., 50c. Give size of stocking. Anklette tights, \$1.75. Douglas Anklette Co., Hartford, Conn.

**TRAVELER, SCHOOLGIRL, WOMAN, who boards,**—a novelty! Small leather case containing outfit for laundering dainty belongings, 75c. I Mailhouse, 2089 Amsterdam Ave., New York.

## Negligees

**BATH WRAPS,** Pullman robes, breakfast tunics, negligees for trousseaux, especially designed and made to individual order. Write for booklet. The Misses Elkins, Marblehead, Mass.

**CHINESE ROBES—Silk; all colors; plain & brocaded.** Handmade; imp. With or without trousers. The clever negligee. Send for illus. folder. Henry Lee & Co., Chinatown, San. Fran.

## Pets

**THOROUGHbred Toy POMERANIANS;** reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburg, W. Va.

**CATS, KITTENS, DOGS, PUPPIES** What you want at the price you are willing to pay for the best stock. Catalog on request. Black Short-Haired Cattery, Oradell, N. J.

## Photography

**PORTRAITS by ART PHOTOGRAPHY** at home and in the studio in color and monochrome. Also interiors and Exteriors Country Estates. Karl Struss, 5 W. 31st St., N. Y.

FROM now until the end of December, the Shoppers' & Buyers' Guide will be "the street of the Christmas shopper." Here you will find a host of gift-suggestions.

But these crowded weeks before Christmas are not only the time for buying gifts, but also gowns and suits, toilet preparations, hats, furs and all manner of other things needed for the holiday season. On these pages you will find them classified for quick reference.

## Rooms & Apartments

**THE ADRIENNE, 319 W. 57th St., N. Y.** Up-to-date pension. Large light dining room. Tel. on every floor, private baths, good table. Winter arrangements. Apply to Miss Proudfoot.

**13-15 EAST 54TH ST., N. Y.** Boarding place of exceptional advantages, where home comforts are enjoyed by its guests. The cuisine and location unexcelled. Moderate prices. References.

**TOURISTS** will find delightful accommodation with Mrs. Horace Wellford Jones. Private baths; steam heat; Southern cooking; evening dinner. 200 East Franklin Street, Richmond, Va.

## Rugs

**ORIENTAL RUG REPRODUCTIONS—**Room-size, \$75; Hall Runners, \$19. A source of wonder to those who visit our shop. Write James M. Shoemaker Co., Imp., 45 E. 20th St., N. Y.

## Selling Agents

**OVERSTOCKED WARDROBES,** Antiques. Your slightly worn gowns of quality and style sold for good prices. Write for circular. Florence E. Burleigh, Canaan, N. H.

**MME. NAFTAL** pays highest cash value for fine misfit or slightly used evening, street and dinner costumes, furs, diamonds, silverware, jewelry. 69 W. 45th St., New York. Bry. 670.

## Shoes

**ULTRA-SMART, BENCH MADE SHOES** built to conform to your individual foot, through correspondence. William Bernstein, Originator of Short Vamp Shoes, 6 W. 37 St., N. Y.

## Shopping Commissions New York

**MRS. H. GOODALE ABERNETHY** Shopping Commissions. No charge. 37 Madison Ave., N. Y., 75 Boundary Road, London, N. W. 12 Rue Rennequin, Paris.

**PROMPT SERVICE A SPECIALTY.** Interior furnishings & apparel purchased without charge. 9 yrs. experience. References. Mrs. E. F. Bassett, 145 W. 105 St., N. Y. Tel. River 4452.

**MRS. SARAH BOOTH DARLING** Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaparrone. Write for circular. 112 W. 11th St., N. Y.

**HELEN CURTIS** 96 Fifth Ave., New York. General Shopping. No charge. Circular. Bank reference. Personal interest in every order. Telephone 3286 Chelsea.

## Shopping Commissions New York—Continued

**MEN AND WOMEN** relieved of all the trouble of shopping. No charge. Write what you want. Mrs. S. D. Johnson, 347 Fifth Avenue, New York City. Tel. 2070 Murray Hill.

**MRS. C. B. WILLIAMS,** New York Shopping. Will shop with you, or send anything on approval. Services free. Send for Free Christmas booklet. 366 Fifth Avenue, New York.

**JANET PORTER** shops for or with patrons. No charge. Prompt, careful attention. Circular. Bank references. 54 West 92nd St., N. Y. Tel. Riverside 6177.

**MRS. ST. JULIEN RAVENEL** General Shopping. Specialty of Decorations. Prompt and efficient attention to all orders. References. 2211 Broadway, New York City.

**MRS. L. A. WILSON, 31 W. 51st St., N. Y.** Let me do your shopping. My specialty is buying women's smart apparel. Trouseaux, debutantes and boarding school outfits. Phone 391 Plaza.

**MISS HOLLIDAY WELLS, NEW YORK** Shopping. Will accompany out-of-town patrons. No charge. Goods sent on approval. Trousseau a specialty. 26 W. 40th St., N. Y. Tel. 1324 Bryant.

**KATHLEEN FERGUSON LYON** General Shopping. No charge for services. 854 West 181st Street, New York City.

## Shopping Commissions New York—Continued

**FAMILY SHOPPING,** Designs and Estimates submitted free. Have your old gowns made over. Children's and Misses' clothes a specialty. Mrs. B. Wright, 9 Warren Pl., Montclair, N. J.

**MRS. R. C. ATWOOD—MRS. B. T. WOOD** General shopping for or with patrons. No charge. References. Shopping for children a specialty. 12 yrs. buying experience. 139 W. 75th St., N. Y.

**HOLIDAY GIFTS.** My acquaintance with N. Y. shops will help you with Christmas shopping. No charge. Circular. Bank references. Nayan Taller, 1493 B'way, Room 209, N. Y.

## Shopping Commissions Cities Other than New York

**PARIS SHOPPING,** Guide, Children's Temporary caretaker; motor trips arr. by day or week. Highest ref. in Paris & U. S. A. Mrs. E. C. S. Lewis, 87 Rue de la Tour, Passy, Paris.

## Social Courier

**EVERY DETAIL** of etiquette taught men, women & debutantes by social secy. Seven years in prominent N. Y. families. Will write or visit clients. Mlle. Louise, 118 W. 57 St., N. Y.

## Social Stationery

**WEDDING STATIONERY SAMPLES** and "Wedding Suggestions," an interesting and authoritative booklet, sent on request. The Crowell Co., 97 Orleans St., Springfield, Mass.

**QUALITY LINEN** correspondence papers—Bordered correspondence cards—monogrammed in gold, silver or color, by mail, 50c the box. Cornish, 42½ Exchange, Portland, Maine.

## Specialty Shops

**FLORISTS DO NOT LIKE US** and why should they? Glebeas flowers last too long. Austro-Hungarian Co., 4 E. 30th St., N. Y.

**GLEBEAS LA FRANCE ROSE, \$1, ex. pd.** A gorgeous rose with the natural feel & odor. Colors: pink, peach bloom & yellow (fashionable). Austro-Hungarian Co., 4 E. 30th St., N. Y.

**GLEBEAS ROSE DE DANSE, \$2, ex. pd.** Worn at waist-line, quite the select thing. Colors: pink, peach bloom & yellow. (Won't crush). Austro-Hungarian Co., 4 E. 30th St., N. Y.

**WE WOULD CAUTION MADAME** against so-called Fibre Flowers & other imitations of Glebeas Wonderful Flowers. They will disappoint you. Look for the tag with Glebeas.

**GLEBEAS GARDEN ROSE & BUD, \$1 ex. pd.** Worn by women of fashion for shoulder bouquet (left side). Colors: pink, peach bloom & yellow. Austro-Hungarian Co., 4 E. 30th St., N. Y.

**THE WAR HAS NOT AFFECTED US** We have Glebeas Wonderful Flowers now in storage and in bond. Everybody seems to want them, however, so please order early. Order now.

**A CHIC SHOULDER BOUQUET, \$1, ex. pd.** Two of Glebeas sweetheart buds (they're charming). Colors: pink, peach bloom & yellow (the latest). Austro-Hungarian Co., 4 E. 30th St., N. Y.

**PEG O' MY HEART CORSAGE, \$2.50 ex. pd.** for afternoon and evening, composed of 15 lily of the valley sprays and 3 pink sweetheart buds. Austro-Hungarian Co., 4 E. 30 St., N. Y.

**GLEBEAS WONDERFUL VIOLETS, \$2.50.** Prettily boxed in generous sized bunches with all their delicious odor and beauty. Austro-Hungarian Co., 4 E. 30 St., N. Y.

**THE NEW RED ROSE OF PARIS, \$1.50—** while not known as a preserved variety is a most fetching rose with its 15-inch stem and pretty foliage. It sets off your gown.

**GIFTS EXTRAORDINAIRE, \$1, \$2, \$3.** You must call at our studio to see them. Not enough of any one to catalogue. Austro-Hungarian Co., 4 E. 30th St., N. Y.

**PEOPLE ASK US (see below) IT'S HARD** To describe Glebeas Flowers. The real feel and odor too, is there. Their freshness is lasting.

**IF YOU LIVE OUT OF TOWN—** write for booklet showing actual photographs of Glebeas Wonderful Flowers (from Bohemia). Austro-Hungarian Co., 4 E. 30th St., N. Y.

**SPECIAL OFFER TO START YOU—** Be our representative—sell to your friends. Generous profits—quick sales—repeat orders. Austro-Hungarian Co., 4 E. 30th St., N. Y.

**MAKING EASILY \$250 TO \$400 (see above)** Many of our representatives who started with a \$5 order write us they made this easily. You can do it too. Write for speckl offer.

**PEDAGOGY** before the war. "Aunt Jemima's Receipt Calendar for Raising Children." Ppd. 35c. Many diverting trifles. Decorated. "Studio Shop for Things Beautiful." 96 5th Ave., N. Y.

**ARTISTIC HOUSE FURNISHINGS** made by the blind—Rugs, Cushions, Scarfs, Baskets, etc., The New York Association for the Blind 111 E. 59th St., N. Y.



# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

## Specialty Shops—Cont.

**A DAINY MINIATURE** made from that quaint old Daguerreotype of Mother or Grandmother, that you prize so highly, will be a joy forever. Write Knafl & Bro., Knoxville, Tenn.

**CHINTZ POWDER BOXES** with mirror inside of cover, glass powder dish and opening for cotton. Dainty gift, \$4 and \$6. Miss Clayes Studio Shop, 177 Post St., San Francisco, Cal.

**SWINGING BIRDS** and other Christmas gifts. If you are looking for unusual novelties, don't wait, but visit the Deers shop, 34 W. 36th St., N. Y.

**THE CHILDREN'S GIFT SHOP** where selected Books, Music, Toys & Playroom equipments are shown; also many gifts & novelties for grown-ups. Stryvelyne Shop, Inc., 7 W. 45 St., N. Y.

**BEADS, Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials.** Everything in this line that can't be had elsewhere. Peter Bender, Imp., 111 E. 9th St., N. Y.

**PHILIPPINE BASKETS**—Fifty varieties. Wholesale and retail. Mail Orders only. Send for illustrated circular. M. R. Dow, 721 Carroll Street, Brooklyn, N. Y.

**XMAS GIFTS** from beautiful Italy. Artistic, original. Embroideries, linens and laces. Reproductions of old designs. Carved wood, leather, calendars, cards. 542 Mad. Ave., N. Y.

**BEADS & EMBROIDERY MATERIALS** of all kinds. Stamped pieces for cross-stitch work in unusual designs. Stamped bedspreads. Hurm Art Shop, 277 5th Av., N. Y.

**GREEN DRAGON GIFT SHOP**—now at 22 E. 34 St., N. Y. Our new craft hand bag, eight colors, \$2.25. Beads, Baskets and many useful things.

**RENAISSANCE CANDLES.** Exquisite shades. Pumpkin yellow for Thanksgiving, 1 doz., 10 in. or 8, 15 in. one color or assorted \$1, postpaid. L. C. Quimby, 44 Prince St., Rochester, N. Y.

**MISS STEVENSON'S SHOP,** Hyannis, Mass., Watch Hill, R. I., Hotel Maryland, Pasadena, Cal., will hold annual New York Sale during Nov. and Dec. Address in Dec. 1st Vogue.

## Swimming Schools

**SWIMMING SCIENTIFICALLY TAUGHT** to ladies, gentlemen & children. Private instruction. Two heated, filtered pools. Dalton Swimming School, 23 W. 44th St., N. Y. 3259 Bryant.

## Tea Rooms

**THE STUDIO TEA ROOM,** 26 W. 40 St., N. Y. Luncheon, 50c. Dinner, 65c. Special dishes for Vegetarians. Delicious Home-made Fudge, Special at 50c a lb.

**THE ROOF TREE INN,** 3 W. 28th St. A quiet, picturesque place with the atmosphere of the old world. Luncheon, 50c; Dinner, 50c; Afternoon Tea.

**THE TALLY-HO,** 20 East 34 St., N. Y. Tel. Murray Hill 5924. Luncheon, 11-3; Afternoon Tea, 3-6. Dinner, 6-8, 85 cents. "Picturesque, novel experience."—N. Y. Herald.

**THE ENGLISH PLUM PUDDING SHOP** Special Luncheons and Suppers, Fifty Cents. Write for list of home-made delicacies. 49 W. 39th St., N. Y. (Near Lord & Taylor.)

**THE FERNERY,** 22 E. 33rd St., N. Y. The oldest Tea Room in New York. Club Breakfast, Lunch, Tea, Dinner. Also a la Carte, 8 A.M. to 8 P.M. Exclusively Home Cooking.

## Toilet Preparations

**BEAUTY HINTS.** The Marinello System will make your complexion as clear & youthful as a child's. Nothing like it. Endorsed by physicians. Marinello Main New York Office, 366 Fifth Ave.

**MANULOTION,** a vegetable bleach for face, neck, hands; relieves sunburn & hang-nails; renders skin soft & smooth. Harmless. Mail 60c. R. S. Foster, 366 Broadway, R. 1211, N. Y.

**DAINTY WHITE**—for the Evening Toilet. A perfect whitening for the neck and arms. Harmless, will not rub off. 50c. by mail. Ray Mfg. Co., 246 W. 46th St., N. Y.

**JEAN CRAIG'S ROSE JELLY**—A new rouge of exquisite color in jelly form. Can't be detected. Will not rub off. Harmless. Jar 75c. Bleaching Cream \$1.50 & \$2.50. 178 W. 81st St., N. Y.

**LOTUS NAIL ENAMEL,** the popular nail polish, and jar of Lotus Nail Bleach (cream) sent postpaid 25 cents. O. M. S. Co., 50 Ferry St., New York.

**FRENCH CLEANSING LOTION** removes the dead cuticle that causes wrinkles. Strengthens the muscles. 83 prepaid. Mme. Hélène, with Alice Maynard, 546 Fifth Ave., N. Y.

**CHAMOIS HYGIENIQUE.** A daintily perfumed chamois for pocket in individual envelope, 15c. Parfumerie Riviera, 450 Fifth Ave., N. Y.

**CREAM OF PEARLS**—Beautifier, nutrient, cleanser combined. Banishes wrinkles, gives pearl-like lustre. \$1. Altman's, McCreery's, Loeser's, Stern Bros. Sample 10c. G. Richie Co., Bklyn.

## Toilet Preparations—Cont.

**QUIN-SEC FACE PACK.** Wonderful for removing wrinkles, flabby chin and reclaiming facial contour. Price, \$2.50. Write for booklet. K. M. Quinlan Parfums, 166 Lex. Ave., N. Y.

**HEALTH CREAM**—Wonderful tissue builder and bleach. Makes smooth faces and youthful hands. Pure, freshly made and unscented. \$1 jar. J. B. Co., Rochester, N. Y.

**BARLATTAR Hair Grower** will not change the color. Its value has been successfully demonstrated for 14 yrs. 75c. per bottle. Booklet, Miss A. G. Lyford, 128a Tremont St., Boston, Mass.

**BARLATTAR EYEBROW GROWER** makes thin light-colored brows thick, dark & silky. Especially good for granulated eyelids & falling lashes. Jar \$1. Booklet, Miss Lyford (address above).

**ELIZABETH HUBBARD'S ROSE TINT** A rouge in jelly form of most natural coloring. Cannot be detected. Harmless; lasting & delicate. 75c jar. Elizabeth Hubbard, 106 W. 47 St., N. Y.

**DAPHNE SKIN TONIC and Cleansing Cream.** Will give & preserve the beauty & bloom of a lovely complexion. Removes flabbiness. Tonic 75c. Cream 50c. Elizabeth Hubbard, 106 W. 47 St., N. Y.

**JAPONICA LOTION**—A liquid powder; cooling and refreshing. Particularly beneficial for oily skins & shiny noses. Durable. Pink, cream or white. \$1. Elizabeth Hubbard, 106 W. 47 St., N. Y.

**PALE?** Look healthy by tinting cheeks and lips with Sweet "16" Blush. Harmless and defies detection. Prepared for the Gentlewoman. Postpd. 50c. Sweet "16" Co., 4211 B'way, N. Y.

**DAINTY HOME TREATMENT BOX**—Just what your complexion needs. Creams, tonics, rouge, etc., that freshen the tired skin, full direct. \$5. Mary Grey Co., 2 E. 46 St., N. Y.

**THE GERBAULET PURPLE LINE** For Scientific Care of the Skin. A visit or correspondence solicited. Gerbaulet Institute, 500 Fifth Avenue, N. Y.

**BUENA TONIC** for My Lady, also for "My Gentleman's Toilet." Autoists and equestrians unanimous in praising its merits. \$1 prepaid. Jean W. Butler, 422 S. Hoyne Ave., Chicago, Ill.

**THE GIRLISH CHARM** of a clear complexion: Mme. Moseley's French Cream removes blemishes. Absolutely pure. Recommended by Mme. Nordica. \$1. 164A Tremont St., Boston.

**GAIL KANE** star of the **MIRACLE MAN** endorses Verney's latest and most refined perfume Amber. One oz. bottles, \$1.50. Sample free. Parfumerie Verney, 37-39 E. 28th St., N. Y.

**KREMOLA makes the skin BEAUTIFUL.** A scientifically medicated snow-white cream. Removes tan, liver spots, pimples, etc. Booklet free. Dr. C. H. Berry Co., Chicago, Ill.

**YOUTH & BEAUTY PRESERVED** by The Viking Preparations. For sale at Altman's, McCreery, Sterns, Lord & Taylor. By mail. Wright Sisters, 153 E. 54th St., N. Y. Booklet.

**DIXIE BELLE!** Three preparations used by ante-bellum Southern beauties who cared for their exquisite complexions at home. Treatment Box, \$3. Dixie Belle Co., 5 E. 35th St., N. Y.

**JULIA MARLOWE** recommends Mme. du Four's Face Powder. Send two cents for sample and booklet. Mme. du Four, 1010 F St., N.W., Washington, D. C.

**LA MEILLEUR** face poudre (rain-proof), French dry rouge, skin cleanser, cold creme. Perfectly pure. All beauty builders, 75c each, postpaid. Le Soeurs Co., Findlay, Ohio.

## Toys

**CHILDREN'S GIFT SHOP**—Educational toys and miniature construction materials, sand outfits, doll-houses & furniture. Balsam bags & beasts. Stryvelyne Shop, Inc., 7 W. 45 St., N. Y.

**WOODEN BEADS** our wonderful new material for the children. Beautiful in design and color. Unique for tree decorations. Wide variety. Stryvelyne Shop, Inc., 7 West 45 St., N. Y.

**MINIATURE LUMBER,** think what that means! Your boy can build with clean cut non-splitting wood anything the real engineer or builder can. Stryvelyne Shop, Inc., 7 W. 45 St., N. Y.

**JAPANESE CHRISTMAS TOYS** Direct from the Orient. A quaint bagful for boy or girl. \$2.50. Elizabeth Coleman, Baby Shop, 247 S. 20th Street, Phila., Pa.

**AMERICAN PEACE DOLL**—Cloth, 25c & 2c postage. Colors harmoniously arranged. Cultivate true patriotism in the child! Sold in leading shops, or 113 W. 4th Ave., Cincinnati, Ohio.

**LITTLE SUFFRAGIST** Love me, love my cause. Most attractive doll of the season, 25c and 2c postage. 113 W. 4th Ave., Cincinnati, O.

## Trousseaux

**WEDDING VEILS** and wreaths to order from \$15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allen, 9 East 43rd Street, New York. With Quiller.

**WEDDING GOWNS** and trousseaux a specialty. Orders by mail satisfactorily filled. Mrs. Copeland, 334 Fifth Avenue, New York.

## Trousseaux—Cont.

**THE WEDDING GOWN** will be distinctive, the veil beautiful, if made by Homer. Prices reasonable. Materials accepted. Out-of-town orders. 11½ W. 37th St., N. Y. Greeley 5265.

## Unusual Gifts

**FOR CHILDREN—WILE-AWAY BOXES** Ideal for birthdays, convalescence or journeys. Each one individual. \$4, \$5, \$6, \$7.50, \$10 up. Elizabeth H. Pusey, 16 East 48th St., N. Y.

**CONVALESCENCE BOXES** for Grown-Ups. Filled with little amusements and comforts for the invalid. Each one individual. Prices from \$5. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

**KRIS KRINGLE'S TREASURE HOUSE.** A real house filled with gifts. Read about it in display advertisement in this issue. Elizabeth H. Pusey, 16 E. 48th St., N. Y.

**CARBONE'S FLORAL ARRANGEMENTS** are well known. Let us send your friend a Christmas gift both seasonable and unusual. Prices \$2 up. You may safely leave selection to us.

**A FLOWERING OR FOLIAGE PLANT** in the right pot or basket is always welcome. This Carbone specialty delivered direct from Boston to all Eastern points. Elsewhere thru our agents.

**INSTEAD OF A CARD** why not send a beautiful rose in one of our delicate "single rose vases." \$1 or \$1.50. Delivery in vicinity of Boston or N. Y. Expressage or mail to outside points extra.

**IF YOU WANT TO FIND** really unusual things be sure to visit this interesting shop. Our exquisite novelties must be seen to be appreciated. Carbone, 338-342 Boylston St., Boston.

**DOLL'S FURNITURE**—Cedarwood, white & mahogany enameled. Parlor, dining-room and bedroom sets. Price per piece 15 cents up. Shut-in Society, 62 E. 34 St. Tel. 1395 My. Hill.

**THE MARKET PLACE FOR UNIQUE** Jewelry, pottery, leather, textiles, or metal work from experts, in all crafts, throughout the country. Nat. Soc. of Craftsmen, 119 E. 19 St., N. Y.

**NEW AND DISTINCTIVE GIFTS** from the Orient. Many new to America. Illustrated catalogue now ready. See large advertisement this issue. Bertha Tanzer, 20 W. 30th St., N. Y.

**A CORDUROY BATH ROBE** in delicate shades, makes a wonderfully acceptable gift. Slippers to match. Correspondence solicited. Emily Pratt Gould, Richmond, Hill, N. Y.

**KATE DAVENPORT'S DOLLS.** Any kind of doll dressed to order. Also cosy, vanity, telephone, first aid and guest room dolls. 22 East 34th St., N. Y., and Garden City, L. I.

**LACQUERED BON BON BOXES** decorated with quaint, old-fashioned designs. 4½-in. round, 36c; 7½-in., \$1.20. Sent filled and prepaid. Illust'd folder of dainty gifts upon request. (Cont.)

**MINIATURE JAPANESE GARDENS,** complete, 75c up. Favors in hand-decorated lacquer: flower-holders, 50c each. Dec. lacquer candlestick with Nisslon candle, \$1 prepd. (Cont.)

**CHURCH FAIRS, Bazaars and Holiday Sales** realize generous profits from our "Guild Service." Unique gifts on a liberal basis. Forest Craft Guild, 6 E. 39th St., N. Y.

**CHRISTMAS SPECIALS.** \$5.75 long, quilted silk robes for men or women. Silk negligees, \$5.75. Silk "Tango" coats, \$4.75; Baby silk jackets, \$1.25. Booklet. Allen Co., Imp., 500 W. 177 St., N. Y.

**CARD CASES AND OPERA BAGS** of velvet, exquisitely hand tooled & colored—blue, brown, gray, violet, etc. Cases, \$1.35. Bags, \$2.25. The Gift Shop, 46 Elm St., New Haven, Conn.

**EVERY WOMAN** loves the unusual. The restful atmosphere of the Alchamquin Studios affords a delightful shopping place for hand-made jewelry & imported novelties. (Cont.)

**EVERY MAN** has the conventional jewelry get him something different. Carved crests in gold or silver on special order. 41 West 36 Street, New York City.

**WALT WHITMAN "Ivorex"** Plaques of the good grey poet's birthplace, Huntington, L. I. Made in Eng. from photo. Beautiful soft tones, \$2. H. F. Rogers Co., Huntington, L. I.

**THE PORTO RICO STORE,** 501 5th Av., N. Y. Guest Towel \$1. Initial towel \$1.25. Centerpiece \$2.50. Doilies \$1. Luncheon set \$17.50. All with the distinctive Fillet Tiré. (Trade.)

**GIFT SHOPS WRITE** For our special Christmas offer. The Baker Handcraft Shop, Springfield, Mass.

**LITTLE BROTHERS COMMUNITY** creates Gifts of Unique Designs in Hand Wrought Jewelry, Silver, Brass and Copper. Send for Lit. of this Altruistic Institution, Laurel Glen, Conn.

**PAPER NOVELTIES FOR GIFT SHOPS** Fine sales assured—send for catalog and special discounts. The Little Work Shop, 443 Clermont Avenue, Brooklyn, N. Y.

**INEXPENSIVE HOLIDAY GIFTS** Wide variety of useful and beautiful articles 15c to \$2.75 incl. photo frames, etc. Free ill. catalog. The Little Workshop, 443 Clermont Ave., Brooklyn, N. Y.

**"RAINY DAY TABLE"** and chair (folding). Newest gift for children—10 occupations absorbingly interesting \$5. Send for photo. Rainy Day Table Co. P. O. Box 347, Newark, N. J.

## Unusual Gifts—Cont.

**ALL CHILDREN LOVE GRAB BAGS.** Individual grab-bags, suitable for Christmas or birthdays, 75c, \$1 and \$1.50. State age and sex. Filled to suit. R. D. T., Box 347, Newark, N. J.

**SPELLO** the great educational game for children (11x14 in.), just publ. Special Santa Claus box, postpd. 60c. Stamps accepted. Gift Shops take notice. C. J. Budd, 44 W. 22 St., N. Y.

**THE EDITH ALLEN HALL** cross-stitched linens for distinctive gifts. Original patterns. Send bank ref. for box on approval. Exp. pd. one way. 364 Bedford Av., Stamford, Ct.

**WE ARE PLEASED** to send our book of Dainty Little Gifts to Vogue readers. They appreciate our ideas which are "Voguish" and therefore interesting. Pohlson's Shops, Pawtucket, R. I.

**LET US HELP** with your Christmas Shopping. Our illustrated Folder shows a few of the many unusual things we carry. The Clover Shop, 290 Westminster St., Providence, R. I.

**GIVE HIM**—A beautiful Ivory tone stein with raised Gold initial. Sent prepaid in U. S. for \$2. De Lan & McGill, Trenton, New Jersey.

**THE DUTCH ART STUDIO** productions are original and different. Dutch leather goods, china, sachets & cards. Lustre salts & peppers boxed with catchy verse, \$1.50. 159A Tremont St., Boston.

**"WHY SHOULD YOU WORRY?"**—a little Dutch leather owl book-mark in envelope with verse, 25c. Catalogue on request. 159A Tremont St., Boston, Mass.

**1000 LAUGHS**—"More fun than a barrel of monkeys." Send 10c for the Fairy Fortune Book, with gems of wisdom. G. P. Guerlin, 4229 Washington Blvd., Chicago, Ill.

**HIDDEN TREASURE BOX,** \$3.50 prepaid. A charming Gift Box for children. 12 amusing & useful gifts, carefully chosen. At Brentano's, Mayfair or Mrs. E. Lewis, 66 E. 77 St., N. Y.

**WITCH BROOM** for the hearth. Quaint, decorative and practical gift made by southern negroes. 45 in. long. Postpaid \$1.50. "Studio Shop" Studios 20, 21, & 23, 96 5th Ave., N. Y.

**HAND BAGS** in unusual designs, made to match gowns. Beautiful Opera Bags for holiday gifts; models submitted by appointment. Tel. Stuy. 1940. Mme. Cauters 8 E. 16th St., N. Y.

**SERVING MADE EASY**—Unique Gift. Servette. Revolves and passes all articles at meal time. Attractive and useful. Write for booklet. McGraw Mfg. Co. 16 So. St., McGraw, N. Y.

**THE SHEFFIELD SILVER SHOP**—Imported Sheffield Plate in exclusive correct period designs for Wedding, Birthday & Christmas gifts. Robert Fitch, 295 Fifth Ave., New York.

**ORIGINAL GIFTS** for young & old. Traveling made easy—Innovation bags. Folding tea trays. Writing desks & trays for invalids. Booklet. Mrs. G. Herzog, 38 E. 73d St., N. Y. Tel. 2122 Lenox.

**100 INDIVIDUAL PORTIONS,** finest, pure Ceylon Tea, parcel post, \$2.50. Try them and be satisfied. 1 lb. pkgs., 75c, \$1, \$1.25, \$1.50. Gertrude H. Ford Tea Co., 245 W. 125th St., N. Y.

**NEWEST CONFECTION**—Hickorysquares & Pecanysquares—latest delicacy for Tango Teas. In boxes for gifts in place of bonbons. Parcel post, 65c. Gertrude H. Ford, 245 W. 125th St., N. Y.

**OLD WATCHES MADE into VANITY** Cases. A beautiful vanity case with mirror & puff made from your watch case in 10 days. Rose Olga Tritt, 366 Fifth Ave., N. Y.

**GIFTS THAT ASSURE** grateful appreciation. Exquisite corsage bouquets—American Beauty, La France, Killarney Roses, Violets, Carnations. Wonderful Japanese fibre, moist and soft. (Cont.)

**ONE** can hardly tell them from genuine blossoms. They feel, look, smell real. Not made of cloth. Absolutely new. Send 10c for rosebud. Kynett Penfield, 1600 Broadway, New York.

**PALMCRAFT BASKETS** for flowers, bonbons, sandwich or work-basket. Prices, 40c, 50c, 60c, 70c, prepaid. Pine Tree Inn, Art Shop, Boston Road, Marlborough, Mass.

**HAND WOVEN TEXTILES,** decorated boxes and imported novelties. Sarah Randolph Morse, Frances Brooks Stebbins, Craftsman Bldg., 11th floor, 6 E. 39th St., N. Y.

**THE FORGET-ME-NOT SHOP** Williamstown, Mass., offers unusual gifts for young and old. Mail orders a specialty. Write us for suggestions for holiday gifts.

**SHAMPOO JACKET.** The newest adjunct to a woman's wardrobe, both practical and dainty. Pink, blue and lavender, \$3 prepaid. Write for booklet. Relliew Co., 149 W. 35th St., N. Y.

**GIFTS OR PRIZES.** Send \$1 for four-leaf-clover tray. Good luck sentiment on box. Unique. A symphony in green and gold. Upton Paine Studio, Salem, Mass.

## Willow Furniture

**BRENNAN WILLOW FURNITURE**—Best made & inexpensive. Mail orders with money-back guarantee a specialty. Sketches on request. Walter J. Brennan Co., 7 E. 42nd St., N. Y.

**NEWLY designed pieces** of McHugh-willow Furniture, Chatterton Tea Tables, the Osborne Confidante. New Bird Cages & Flower Holders. Jos. P. McHugh & Son, 9 W. 42d St. No agents.





## Modish Evening Frocks

*Extremely Smart Evening Gown, of black satin, and net, trimmed with velvet and monkey fur; long scarf of net falling from shoulder and fastening with velvet band at wrist; girdle finished with jet strands and spray of flowers..\$79.50*

*Dainty Dancing Frock of satin, with waist and tunic of chiffon, edged with paillettes; small yoke of filet lace; large corsage flower of chiffon; waist net lined. May be had in black, white and all desirable evening shades.....\$55.00*

*Dancing Dress, made of cream shadow lace combined with charmeuse, in any of the pastel shades; lower flounce of accordion plaited chiffon; sheer waist, lined with net; chiffon yoke, and finished with flower at shoulder.....\$25.00*

# STERN BROTHERS

West 42nd Street

NEW YORK

West 43rd Street



# The New Peerless \$2,000

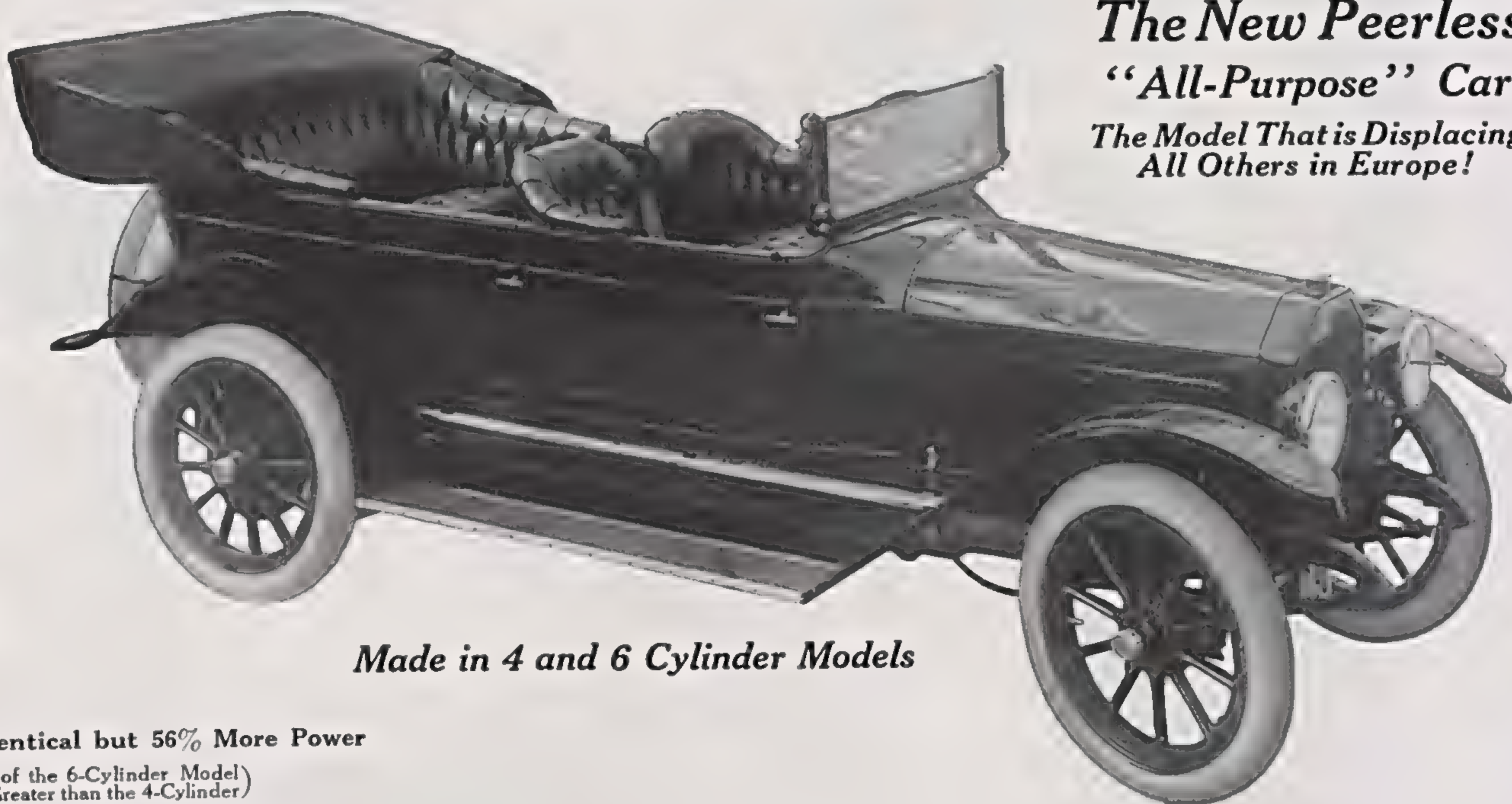
**The Latest European Specifications and "Peerless" Quality for \$2000**  
(Six Cylinder Models \$250 Additional)

**How This Car Compares with the Average of 39 of the Leading European Models!**

39 European Models  
Average Wheel-Base  
112.2 Inches—Average  
Cylinder Capacity  
2324 c. c.

Peerless 4-Cylinder  
Model Wheel-Base 113  
Inches—Cylinder Ca-  
pacity 3615 c. c.

Wheel-Base Almost Identical but 56% More Power  
(The Wheel-Base of the 6-Cylinder Model  
is only 8 inches Greater than the 4-Cylinder)



*Made in 4 and 6 Cylinder Models*

**The New Peerless  
"All-Purpose" Car**  
*The Model That is Displacing  
All Others in Europe!*

## The Situation in Europe!

In Europe an over-powered car is now avoided by experienced buyers. Europeans know it uses unnecessary fuel, creates tire expense. Such heavy cars must necessarily have a long wheel-base.

When a way was discovered of producing equal ease of riding on a shorter wheel-base all Europe turned to the short wheel-base car! Note the specifications of 39 of the leading cars of European make.

### Note These Unusual Features in This New "All-Purpose" Car!

**Remarkable System of Spring Suspension on Chassis** produces an ease of riding heretofore found only in the longest and heaviest cars made.

**\$5,000 Equipment!**—such as tire pumps, mohair top with cover, two-unit lighting and starting system, ammeter, dash light, speedometer, rear gasoline tank and tires, one-man top, divided front seats, full-carpeted floor, all regular Peerless quality.

**Style and Beauty Only Obtainable in Aluminum Bodies**—as used in the Peerless "48-Six" and all other makes of \$5000 cars. The first car of its price in which this material is used.

**Spiral Bevel Rear Axle Gear**—the same as used heretofore only in the highest priced cars sold in America, identical in design with the 1915 Peerless "48-Six."

**Divided Front Seats**—with full-carpeted floor from dash to rear seat, improving ventilation of front compartment, gives more room for driver's right arm, promotes sociability and convenience.

**Extra Large Wide-Opening Doors—Three-Abreast Rear Seat**—and many other comfort features found heretofore only in \$5000 cars—Actually duplicating in comfort the Peerless "48-Six."

**The Peerless "All-Purpose" Car** is designed to interest experienced buyers familiar with and desiring all the improvements and comforts of a \$5000 car for \$2000. It is not a \$1400 car built to supplant a \$1600 car.

**FOR DEALERS**—If you are a progressive dealer and are located in a town where the Peerless is not now represented, write for the details of our plan of unusual co-operation on first car sales.

**THE PEERLESS MOTOR CAR COMPANY, CLEVELAND**

(Licensed under The Kardo Company Patents)  
Makers also of Peerless Trucks

### 39 of the Leading European Cars! Makers' Horsepower Rating of Thirty-nine Leading European Light Cars

ALBION	Scotland	15 H. P.
ARGYLL	Scotland	12-18 "
BAGULEY	England	15-20 "
BENZ	Germany	12-20 "
BERLIET	France	15 "
BIANCHI	Italy	12-18 "
BRASIER	France	12 "
CHARRON	France	15 "
CLEMENT	England	12-16 "
CROSSLEY	England	15 "
DARRACQ	France	12 "
DE DION	France	12 "
DE LAGE	France	14 "
DE LAHAYE	France	12-16 "
DE LAUNAY BELLEVILLE	France	17 "
ENSIGN	England	18 "
FIAT	Italy	15-20 "
F-N	Belgium	12-14 "
HISPANO SUIZA	France	15-25 "
HOTCHKISS	France	12-16 "
HUMBER	England	14 "
ISOTTA	Italy	14-18 "
ITALA	Italy	14-20 "
LANCIA	Italy	15 "
LORRAINE DIETRICH	France	12-16 "
LEON BOLLEE	France	14 "
MARTINI	Switzerland	15 "
MERCEDES	Germany	12-15 "
METALLURGIQUE	Belgium	15-20 "
MINERVA	Belgium	14 "
NAPIER	England	15 "
OPEL	Germany	8-30 "
PANHARD	France	12 "
PEUGOT	France	12 "
RENAULT	France	13-9 "
ROCHET SCHNEIDER	France	15 "
SINGER	England	14 "
SIZAIRE NAUDIN	France	10-12 "
STRAKER SQUIRE	England	15-20 "

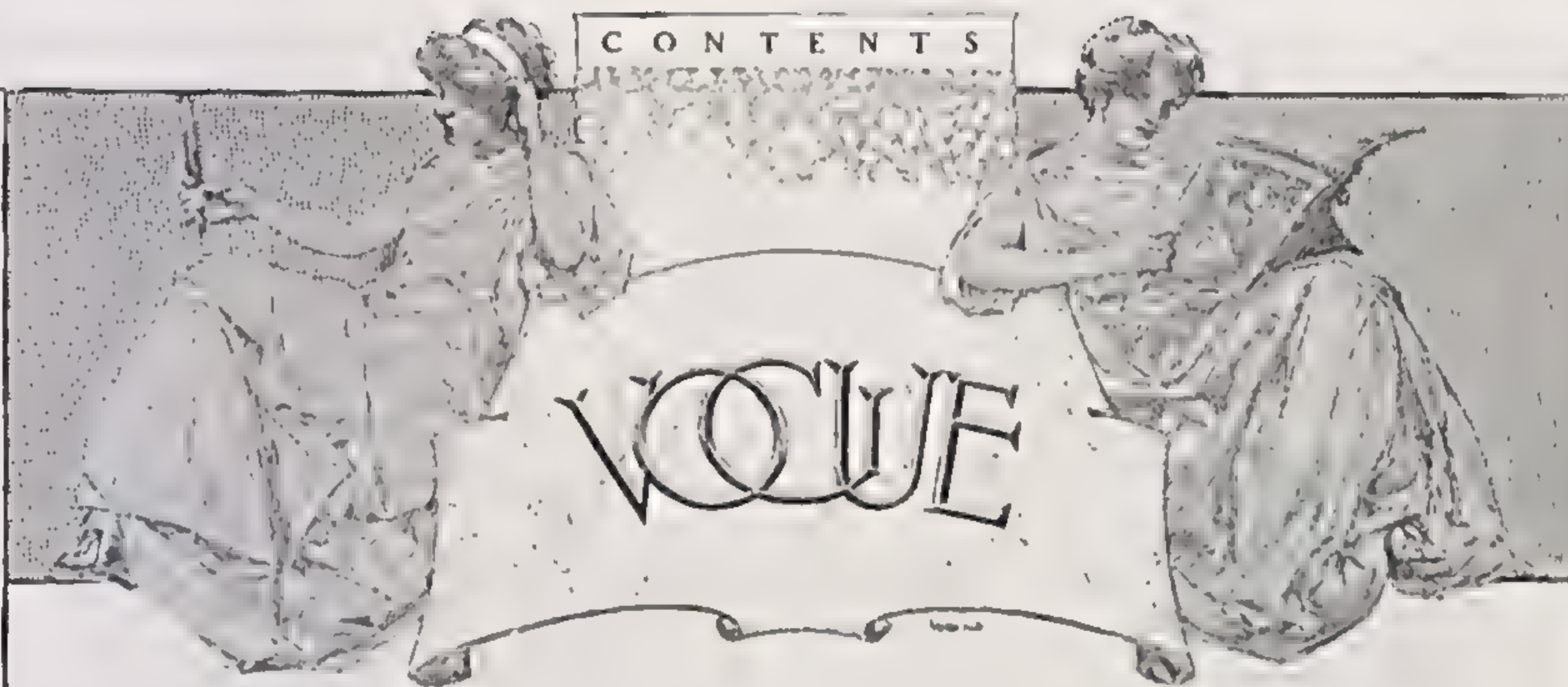
The cylinder capacity of the Peerless "All-Purpose Four" is 56 per cent above the average of these 39 European cars. The average of the 39 European wheel-bases is 112.2 inches.



Vogue is preparing for the

## CHRISTMAS SHOPPING SEASON

The forehanded reader  
will act at once



The next Vogue is the

## CHRISTMAS GIFTS NUMBER

Dated December 1

NOVEMBER 15, 1914

VOL. 44. NO. 10

WHOLE NO. 1011

**B**ETWEEN now and Christmas several thousand Vogue readers will ask Vogue to do some part of their Christmas shopping. This may mean that Mrs. A— will let Vogue buy for her only a single gift, while Miss B— will, on the other hand, depend on Vogue to do *all* her buying for a large circle of family and friends.

Even now, the more forehanded members of Vogue's family have started their buying. This Vogue, although it appears a month and a half before Christmas Day, is full of gift-suggestions. There are many pages of gifts such as marked silverware, which have to be ordered long in advance. All through the advertising section, you will see Christmas suggestions—in fact on *any* page of this Vogue, you are quite likely to find something that will give you an excellent start for your Christmas shopping.

One woman, who has already begun her holiday buying, allowed Vogue the other day to glance over her list; and from it we took the idea for the little hypothetical list on page 126. With its many blanks, that list is probably very much like your own. As a filler of all such blanks, no doubt you have learned by experience to rely upon Vogue's Christmas numbers. Very early in the autumn our editors began to search the shops for Christmas suggestions. The two Christmas numbers of Vogue, as page 15 tells you, are published on dates that allow you to do your shopping in plenty of time.

### "BEST SELLERS"

In the last Vogue we published a page called "Six Models." It showed the Vogue patterns which, in the early season, had proved themselves most popular. Now, on page 118 of this Vogue, we have prepared for you a final showing of this season's most successful pattern designs. As this has been a season of perplexity about dress, this page will help you choose your wardrobe from among those models which many other women have taken for their own this year.

By the way, have you armed yourself with a copy of Vogue's new Pattern Catalogue? As a handbook of the new mode, it is worth having even if you are not yet a Vogue Pattern user. See page 20.

### CHRISTMAS AGAIN

Unless you subscribe regularly to Vogue, it is necessary to make quite sure that you will receive the two December numbers on their respective days of publication. Vogue has bent every effort toward getting them out promptly; in fact, the Christmas number, dated December 15, will be published in the east as early as December 8. This has been done for your special convenience in ordering your gifts and having them delivered; but it will fail entirely in its purpose if you do not make the most of it by bespeaking your copy in advance, and securing it as soon as it appears at your newsdealers.

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**A** MONTH and a day before Christmas, Vogue will publish its annual Gifts Number—a carefully planned catalogue of the Christmas shops. From this number you can select a new, welcome, and appropriate gift for every friend on your list.

But before you turn to the great gift section in the next Vogue, you will find another section, of some sixteen pages, devoted to the Fashion Fête. If you attended that unique New York fashion opening, you will find its best things preserved for you in illustrations and descriptions; if you did not attend, the next Vogue will bring you a faithful report of it.

Do not miss the gowns, hats, wraps, and other garments designed by the New York dressmakers and modistes for the Fashion Fête. In the unlucky absence of Paris models, these New York houses have fulfilled the duty that has devolved upon them. They have regarded this as their opportunity to show their loyalty to Paris; as Vogue has already remarked, in the present crisis they have acquired self-confidence and have succeeded beyond all expectations in bridging the present gap between Paris and ourselves.

### THE GIFT SECTION

For the next Vogue we began, early in the autumn, to glean the shops' best offerings. In the next Vogue you will find them—ranging in price from \$500 down to \$1 and less—conveniently grouped for quick comparison. Even if you are in New York, you will need this great résumé of what its smartest shops are showing; and if you are not in New York, the next Vogue will be invaluable to you.

The gift section, of course, is largely pictorial. In posing the hundreds of gifts that it will contain, we have gathered together those of each kind. For example, one page shows a group of presents for the baby; another page, gifts for the elderly woman; still another, for the man of the house—and so forth, until every one has been provided for.

This arrangement will save you much time in finding your gift for each person. There is a great and delightful contrast between hurrying hither and thither in the crowded shops in search of what you want, and sitting quietly at home with all the best things spread out systematically before you.

### GIFTS DE LUXE

One very original page in the Christmas Gifts Number will show gifts that cannot be duplicated—among them, an old fan of the Louis XV period, a Lowestoft basket, a Lalique flower bowl, and other things of great distinction. Only one of each may be had in New York, and it will necessarily go to the reader who orders it first.

Even when you are buying things that are offered in great numbers at the beginning of the season, it is well to remember that many of them will be sold out by Christmas week; and especially if you live at a distance, it behooves you to begin your Christmas shopping very early.





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MRS. HARRY PAYNE WHITNEY

*A market-place in Bagdad: merchants at their silken booths, fakirs performing tricks, young women with their faces hidden by veils, parrots screaming shrilly, a dancer, blue and yellow and green, and on her hands a huge green and yellow bird, swaying to the rhythm of the dance,—Mrs. Whitney in the oriental scene of the tableaux given at Mr. Clarence H. Mackay's Long Island home for the benefit of the Nassau Hospital*





## LOVE TOKENS OF THE OLD RÉGIME

**A**MONG the beautiful things of the Morgan collection recently loaned to the Metropolitan Museum of Art, is an assembly of small objects by which romance and tragedy are conjured in tangible form from the half-forgotten past. The official catalogue of the collection pays little attention either to romance or to tragedy, but individual search for them among these *bijoux intimes* of the eighteenth century is richly rewarded. Snuff-boxes, needle and manicure cases, boxes for powder, rouge, and patches, parasol handles, card-boxes, smelling-bottles, and bonbonnières fill the cases devoted to this collection. Each is the work of a mastercraftsman in gold, silver, enamel, or faience; each was made as a personal souvenir of a betrothal, marriage, birthday, or *affaire de cœur*; and each bears an inscription of sentimental import, which is often written in precious stones.

### "CARNETS DE BAL"

Severed from their original owners by death or the vicissitudes of fortune, they drifted singly, in pairs, or in small collections to the Morgan house at No. 13 Prince's Gate, where they were a source of much interest to the late Pierpont Morgan, who took special pleasure in showing the collection to connoisseurs and personal friends.

If love prompted the making of these beautiful trifles, love also perfected their execution, for the artists wrought with consummate skill and each signed his special craft, of metal work, jewelry, enameling, or painting, which went to form these works of art in miniature.

The Fragonard room which holds the beautiful panels originally designed by Fragonard for

Wonderfully Wrought and Richly Jeweled  
Were the Costly Trifles Which Commem-  
orated Sentimental Happenings in France

a single duplicate of design. They were collected by M. Bernard Frank, a banker and connoisseur in Paris, who spent twenty-seven years in gathering them, and were purchased by the late Pierpont Morgan in 1910. They represent work of the eighteenth century, from the last days of Louis XIV to the first French Revolution.

### COSTLY TRIFLES

These extravagantly splendid holders for the dance programs of court beauties are not unlike in shape to the cigarette cases of the present day or to the calling-card cases in use not many years ago. When opened, however, the *carnet de bal* discloses ivory tablets fastened by gold or jeweled buttons and a tiny pencil of gold or jeweled mount. Chiefly designed to hold dance-cards, as the name implies, they not infrequently served also for toilet accessories. Evidently they were the forerunners of the modern vanity bag, for not a few of them were equipped with mirrors and secret receptacles for powder, rouge, patches, or breath perfumers.

That they were not mere bibelots, objects of curiosity for museums, of luxury for the boudoir, or of decoration for the salon cabinet, as their weight and the delicacy and costliness of their workmanship might imply, but were of every-day service is confirmed by close inspection, for many of the ivory tablets bear evidence of erasures and the pencil marks of frequent, if not hard usage.

There is great variety both in design and material. Gold, silver, and enamel, either singly or in combination are freely used. Many cases are of porcelain, mother-of-pearl or lacquer, and some are a veritable lace-work



*On the tablets within fashionable frivolity jotted down its dance partners*



*"Je garde mon secret," announces the debonaire cherub of a perfume bottle*



*An exquisite miniature framed in diamonds appears on the "carnet de bal"*



*Jeweled rosary and diminutive missal hide beneath seeming vanity*

the pleasure-loving Madame du Barry, is a fitting background for the display of these *carnets de bal* which constituted probably the only collection of this kind. There are one hundred and twenty-four *carnets de bal* in this collection, and there is not





of perforated ivory. Where painting is introduced in the form of miniature landscape, figures, or portraits, it is the work of painters of note who sign their work,—such men as Sicacradi, Wester, Huet, Carl Vernei, or Cosway.

#### BY WAY OF ORNAMENT

Mythological subjects are not infrequently used and they are wrought with microscopic fidelity and much charm, as in the mother-of-pearl case with narrow bands of gold and blue enamel, which is illustrated at the left on page 31. The center of the case has a hectagon of Sèvres framed in alternate bands of gold and blue enamel. Against the blue background are white figures of the three Graces dancing around a Greek pillar and brandishing the bow and arrows of Cupid, while Cupid kneels in supplication on the pillar.

Portraits in miniature and jeweled monograms are among the richest of the decorations on the *carnets de bal*. The miniatures rival in beauty many of those in miniature collections. Exquisitely delicate is that of the *carnet de bal* illustrated at the right on the preceding page. A diamond frame separates the portrait from the gold and white enamel of the case, and "Souvenir" in diamonds gleams from the cover.

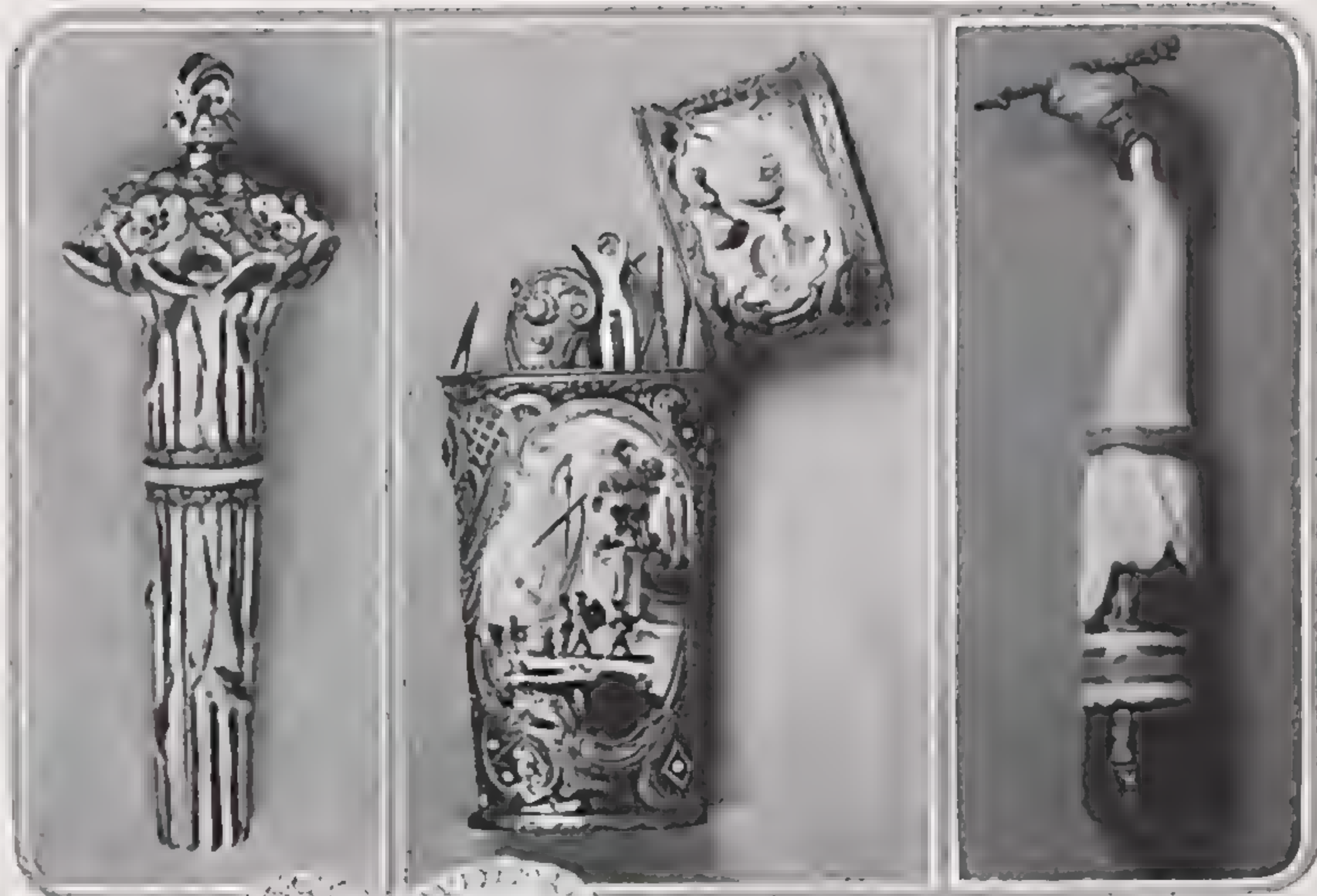
Another *carnet de bal* is of blue enamel on gold. It is of the turquoise-blue enamel which was originated by the Sèvres manufactory in 1752 and the decoration is in white enamel. Two Greek columns stand sentinel at an altar on which burns a ruby heart, and two doves hover above it. The whole case is studded with opals, and across the lid the words "D'Amitié" are written in diamonds.

Often, a *carnet de bal* of the most guileless appearance is not wanting in secret drawers for patches and various toilet implements. Secret springs however are not as frequent in these marvelous dance-cards as in the snuff-boxes, where the miniature portrait of sedate dame or severe lord on the outside may conceal the portrait of mistress or lover.

Snuff-boxes and toilet accessories of all sorts form a collection closely related to the *carnets de bal*. There is a sumptuous and artistic toilet box which was once the personal possession of Marie Antoinette. It contains three ivory tablets on which is written in the Queen's own hand, it is said, a three-line memorandum. Partial erasure leaves decipherable only the first word, *Octobre*, and the last *de chérie*, but the lines give one a feeling of personal acquaintance with the dainty little Austrian of unhappy fate but charming memory.

#### FROM MARIE ANTOINETTE

This toilet box, which is illustrated in the middle of this page, is of rose agate and the outside of the box is divided into panels by richly chased gold work. In the bottom is a small drawer divided into three compartments, each of which contains a gold bodkin. The interior of the box is replete with toilet fittings. Of the fifteen articles within, four are cut glass bottles with gold mounts and stoppers surmounted



Above, at the left, is a needle-case which conceals a perfume holder in its cover; in the middle, a gold and enamel case for sewing equipment; at the right, a manicure case of Sèvres porcelain in the form of an arm supporting an arrow-pierced, bleeding heart. On the left, is a patch-box decorated with playful cupids of white enamel



Once the possession of Marie Antoinette, this toilet box of gold and rose agate preserves on its ivory tablets lines presumably of the Queen's own writing

by birds in colored enamel. The sewing implements include a cylindrical gold needle-case and a gold silk-winder. Encircling the winder is a white enamel band inscribed in gold letters, *Ainsi passe le temps*. A gold scoop, a steel bodkin with a gold top, a pencil with gold handle, three ivory tablets fastened by a gold button, a small brush mounted in gold, and a tortoise-shell comb with a gold decoration complete the contents. In the center of the box is a diamond-framed watch made by Martineau, a famous English clock-maker. The box and its contents are English work of the eighteenth century.

Ingenuity runs riot in the needle and manicure cases. A decorative arm in Sèvres porcelain of beautiful glaze holds manicure tools, and the hand grasps a ruby heart pierced by a diamond incrustated arrow. The masked face was not a fancy of the French alone. The exquisitely dainty patch-box which is shown in the middle at the bottom of this page, comes from Germany. Delicate with the flush of youth the beautiful face framed by the powdered coiffure à la

Marie Antoinette, rises from an oval mount scarcely an inch in diameter, and diamond eyes gleam through the black mask.

Subtly concealed perfume has a place in many of these receptacles, often accompanied by the phrase *ton parfum me grise*. In the porcelain needle-case shown at the left at the top of this page, the bunch of violets, in beautiful color, which forms the lid of the case, is, in reality, a perfume bottle holding at least an ounce, and the gold stopper is fastened by a dainty gold chain to the body of the case.

In delicacy of design and workmanship, it would be difficult to surpass the little patch-box which appears in the second illustration from the top of this page. On a disk of black enamel, within a rim of chased gold, white enamel cupids are at play at the edge of a fountain basin. The entire box is but an inch in length.

#### ROMANCE AND HUMOR

Lined with the Queen's own hair is the diamond-studded crystal which forms the cover of the snuff-box presented by Marie Antoinette to the Count d'Artois, brother of Louis XVI, and inside the lid smiles her lovely miniature. Aside from its intrinsic beauty, this box has great personal interest, for it recalls the youthful dauphine whose love of gaiety led her into so many innocent entanglements and brought upon her charming head so many punishments disproportionate to the offense.

Smelling-bottles of Battersea enamel and of Chelsea, Dresden, and Meissen porcelain, have also a place in this collection of the sumptuous toys of grown-ups.

While largely of English and German manufacture, all the pieces in this exhibition show French influence in subject, types, and coloring. In many cases the mounts are French, and on all the articles the inscriptions are in French.

LIDA ROSE McCABE.



Not even the gayest Frenchwoman scorns her needle, and many are the cases which open to disclose the equipment of embroidery



"*Sous ton masque ingénue, l'amour brûle*," is a frequent device of the masked face covering a patch-box



Gift of Marie Antoinette to the Count d'Artois, a diamond-studded snuff-box contains a miniature of the beautiful Austrian





*Following the contour of the coiffure of last season but eschewing its harshness, softly waved locks are parted lightly at the left side and rolled at the back of the head so as to come highest at the crown. If fancy dictates a jeweled comb may be thrust in at the side. Coiffure arranged by Lehnert and Alexander*



*With cameo-like clearness the contour of the profile and the delicate modeling of the ear are revealed by tresses drawn well off the face and held in place by a flexible band of diamonds set in platinum. This is the reverse view of the coiffure at the left. The jeweled hair band is from Dreicer and Company*



TEMPERING THE SEVERITY  
OF THE COIFFURE WITH THE  
SOFTNESS OF WAVED LOCKS,  
AND RELIEVING ITS SIMPLIC-  
ITY WITH A JEWELLED BAND  
OR A COMB OR A ROSE

*Parted lightly at the right side, the front hair is drawn back in a French coil, and then either some acquired locks or the long ends of the natural hair are brought around in puff after puff. A rose may be thrust in—stem down, so that it will stand up smartly. Coiffure arranged by Pierre*





DETAILS FROM THE ORIEN-  
TAL AND GREEK TABLEAUX  
IN THE GREAT HALL OF THE  
CLARENCE H. MACKAY HOME



*A swathing turban, red, brocaded; a mighty beard; a lustrous tunic, rich, embroidered; need one explain that Mr. Charles Lawrence was a merchant of Bagdad?*



*"Oh, most sweet pagans," — the Shakespeare-minded murmured as the Greek pageant incident to the ancient rite of libation, in which Miss Olga Wiborg posed, passed in review*



*Bright as a flameflower and barbarically jeweled was the turban which Mr. David Dows wore in the oriental tableau to top off a robe striped in black and gold*



*Full of richness and sensuous with minor chords was the music to which, themselves warm wraiths of color, Miss Claire Bird and Miss Edith Mortimer swayed together in the graceful Dance of the Senses*



*Old-gold silk with a white tunic over it, worn by Miss Maud Kennedy in the Greek fête tableau which showed a Vestal Virgin preparing for a feast, found its foil in the red and gold toga of Mr. Eric Winston*



FIGURES OF ORIENTAL SPLEN-  
DOR AND GROUPS OF MAKE-  
BELIEVE VENETIANS POSED FOR  
A NASSAU HOSPITAL BENEFIT



*Electric blue was the dominant note of Mrs. Howard Cushing's costume and with it her wonderful red-gold hair, strung with drops and drops and drops of pearls gave, somehow, the effect of the sun on a sapphire sea*



*Paganly splendid, with a scarf, Roman-striped and bright green, thrown picturesquely over her head and shoulders, Miss Mary H. Wiborg passed to and fro with the gay throng before the throne of the Doge*



Photographs copyrighted, 1914, by Baumann  
*Bartering over wares in the market-place were Mrs. Charles Cary Rumsey, Mr. Robert Chanler, Mr. L. M. Thomas, Miss Mary Cass Canfield, and Mr. Charles Cary Rumsey, canny in his merchant's costume*



*The part of the juggler, without whom no scene, however illumined with the color of the orient, could be truly of the east eastern, was taken by Mr. Reginald Townsend in a jeweled costume of blue and gold*

*"Prithee, what place more fitting for the royal game of chess than the floor of the throne room of the Doge?" say Mrs. Robert Bacon, Miss Josephine Osborn, Miss Julia Appleton, and Mrs. James A. Burden*





*In the fastness of the boudoir, clad in the accouterments of coquetry and surrounded by the symbols thereof, woman seeks relaxation from the day spent in pursuits so manifold and so strenuous as to make a strong man quail*



## WOMAN IN AN APPEALING RÔLE

ONE ceases not to marvel at the versatility of modern woman. Though none dare challenge her ability to shoot straight and to serve a tennis ball with disconcerting swiftness, though she is competent and prone to discuss "isms" and "ologies" with entire authority—even to Egyptology—and eugenics—yet when the hour between tea-time and time to dress for dinner comes, then, without so much as the flutter of an eyelid or the turning of a hair, this amazing modern woman assumes her most ancient and appealing rôle. In the fastness of her boudoir modernity is laid aside and coquetry reigns—at least so far as externals are concerned.

With the donning of a robe of shimmering satin or cobwebby lace, she becomes a creature of a hundred dainty arts and graces; the eternal feminine asserts itself once more. Under the frills and ribbons of her boudoir cap, hard-earned wisdom and the logic upon which she plumes herself are alike determinedly concealed. It is, perhaps, a rôle astonishingly well played—for as with all other things that woman does to-day, she does this thing supremely well—but in it is relaxation for tired nerves and perhaps an explanation of why, after a day of shopping and calls, of clubs and settlement work and study, of athletics and dancing, which would tire to the point of exhaustion the average sturdy male, woman can appear in all her pristine freshness for the functions of the evening.

## THE SETTING OF THE COMEDY

Upon the setting of this pretty comedy infinite pains are expended. No Madame du Barry or Madame de Staël was ever more fastidious about the fur-

Donning Femininity with Her Silken Negligée, and Firmly Concealing Wisdom under the Frills of Her Boudoir Cap, Woman Seizes the Witching Hour between Tea-time and Dinner-time to Practise the Ancient Arts of Coquetry



*To a woman of stately, oriental type ropes of pearls dropping from the laces of her cap low over her ears are vastly becoming*

nishings of her personal apartment than is the hyper-modern woman of to-day. Whenever it has pleased her fancy she has purloined boldly, from the storied boudoirs of the past, decorations and designs for the fitting of her sanc-

tum, and it is not unusual to see an entire chamber à la Pompadour, for instance.

But in this, as elsewhere, women now prefer the things of to-day to those of yesterday, and recently they have shown a tendency to press into service the colorful art of Léon Bakst, and the intensely modern effects of the Vienna school of decoration in the furnishing of the favorite apartment. One sees also fascinating bandbox effects attained in these rooms by means of Poiret's vivid Martine productions.

## FROM THE ENDS OF THE EARTH

It is not always, however, that some special style of decoration is followed. Perhaps the most usual, and certainly the most characteristic, method of fitting the boudoir is the assembling of unrelated but harmonizing furnishings, each chosen for its individual beauty—a rug from the orient, old Chinese porcelains and embroideries, a rare French print here and there, and some wonderful Belgian laces.

Pictured on the page opposite is a corner of a charming boudoir decorated after this fashion. The *chaise longue* is upholstered in velvet of a soft gray-blue shade and heaped high with many cushions of creamy lace. Here and there a pink bow or a garland of delicate French roses catches the lace of the pillows. In keeping with such pillows is the lingerie coverlet trimmed at each corner with knots of ribbon twisted into



*The gold of the sofa top, the rose toned cushions, and the beige satin coverlet edged with marten unite in charming harmony. Pillows and coverlets from Grande Maison de Blanc*





*A cape invests even a negligée with an air of pseudo-formality. Negligées and caps from Bonwit Teller & Co.*

the semblance of flowers. In the background shows the gold of a paneled screen, and to the left may be seen one corner of a conveniently low bookcase with a graceful lamp upon it.

Different from the *chaise longue* but quite as charming, is the sofa covered with gold colored damask shown at the bottom of page 37. Cushions of rose toned taffeta heaped thereon supply a lovely color note, and a coverlet of beige satin bordered with silky marten seems part of the pleasing scheme.

The lighting of the boudoir is in itself a study. In the daytime the brightness of the sunlight is tempered by a double set of plain net curtains, while at tea-time the glow of an open fire may add its light to that of the softly shaded lamp. The boudoir is above all a room of pleasant surprises where one comes upon the unexpected in the form of pretty trinkets with interesting reminiscences attached—reminiscences which their owner may perhaps be persuaded to impart. It is an intimate, cozy room conducive to confidences and flirtations. Here it is that the type of man whom other men scoffingly term the boudoir "pet" shines, for, if the presiding genius be not too wearied for even so mild an exertion, she may here grant admission to some pampered favorite who, with small talk and adroit compliment, can be relied upon to soothe tired nerves.

#### DRESSING THE RÔLE OF COQUET

To the dressing of the rôle of coquet, which even the most serious minded of women permits herself in the security of her very own apartment, assiduous care is given. In the boudoir a woman may revel to her heart's content in silks and lacés, in little coquetties of costume which she would nowhere else dare. To be worn here, there are first the more formal types of *robes d'intérieur*,—tea gowns and home dinner gowns, of shimmering silk or tinsel cloth or of lustrous velvet trimmed with fur. Then there is the *robe intime* of a type similar to those shown in the photographs which accompany this article.

If a woman be supple and slim she may perhaps adopt a gown like the picture on page 36. Its straight unbroken lines and simple drapery of white chiffon at the arms and neck invest her with appealing charm. Even the touch of silver embroidery introduced here and there as trimming robs this negligée of not one whit of its abiding youthfulness. Needed but the little close-fitting cap of lace with its frill of pale blue taffeta fringed at the edge to complete the picture.

To another type of face the cap with a suggestion of the orient in the ropes of pearls dropping low over the ears would be more becoming. Half the

charm of this cap lies in the odd fitted section applied at the back of the head which, like the cap proper, is outlined with a string of pearls and a frill of the cream net lace. The *matinée* shown in the same illustration is of pink *charmeuse*. Sleeves of plaited net match the plaited net of the petticoat with an underlay of chiffon.

A wholly charming tea gown of satin and lace may be seen in the lower photograph on page 37 and in the seated figure on this page. Over a foundation of salmon pink *charmeuse* there falls to the hips a veiling of net, and at the line where this drapery ends is attached a deep flounce of net lace above which are garlands of tiny French flowers. The yoke and sleeves are of net lace with a band of wide satin ribbon arranged to give an Empire line. The cap is of net and lace, made on three bands of ribbon which define two puffs. Garlands of tiny roses are fastened into a strap under the chin.

A charming conceit for negligée wear is the cape of plaited net over a clinging undergown, pictured at the upper left corner of the page. Pink brocade is fashioned into a short-waisted surplice gown which is caught by ribbon below the bust. The lace and net cap is fitted closely by satin ribbon across the front and ties with black velvet ribbons.



*Topped by a cap of lace and tiny flowers and tipped by flower-besprinkled slippers is a boudoir costume, all feminine allure*



# THE ARRANGEMENT *of* HER PERSONAL SUITE

Not Size but Intimate Comfort, Convenience, and Perfection of All Detail, Is the Aim of the Woman of To-day within Her Private Apartment

THERE must have been an amazing number of great ladies of exquisite taste in the golden days of old France, if the Louis XV and Louis XVI furniture that has been imported into American houses is any indication. There are many boudoirs and bedrooms in New York which are furnished with rugs and panelings, chairs and sofas and beds quite as beautiful as those which surrounded the fair ladies of Versailles and now find place in the collections of museums. In those days, every great lady of France was a lady of marvelous taste, or, at least, was served by decorators of marvelous taste, and had her brocade-covered sofas, her Savonnerie rugs, her richly inlaid *bureau-en-commode*, and her bronzegilt mirrors. The woman of to-day profits by the heritage of this beautiful decoration, for, however marvelous the furniture designers of those days, equally marvelous are the makers of reproductions to-day. The bed of Marie Antoinette, or whatever else she will, is hers at the price of reproduction.

## JUSTIFYING SUPERIORITY

There is something about the furniture of the famed Louis XV and XVI periods which commends it to the woman of fashion. A Louis XV background justifies her sense of superiority. An irreproachable apartment furnished with objects from the furnishings of the Petit Trianon, for instance, might prove an



*Many a feminine heart bows before the decorative styles of that age of feminine rule, the periods of Louis XV and XVI, and adopts its beauties as her own in every intimate detail*



Photographs copyrighted by Frances B. Johnston and Mattie E. Hewitt

*As befits its use for the reception of intimate friends, this boudoir is but a less formal version of the drawing-room, which has added to the comfort of its owner by appropriating the writing-table and book-shelves of the library*





*In a dressing-room of small size richly paneled in dark wood inset with panels of silk of Chinese design, the furniture is appropriately small and slim*

incentive to wit and beauty for any woman. Surroundings in such exquisite taste, correct to the last detail, develop naturally ease of manner and *savoir faire* in the occupant. A woman is greatly influenced by the intimate rooms in which she spends her hours of relaxation. The rooms of her personal suite react subtly upon her, just as surely as her intimate tastes, her hidden personality, react upon these rooms.

It is not easy to judge a woman by her drawing-room: the decorators have intervened, though, of course, she can spoil the most perfect room of the most tyrannical decorator, if she pleases. But the average drawing-room is as like other drawing-rooms as a slavish observance of tradition can make it. It rarely expresses the personality of its mistress—it rarely even suggests her.

#### THE TELLTALE SUITE

In the personal suite, however, the rule of the decorator is, in general, less absolute, and a woman reveals there her own sense of beauty, of luxury, of ethics. These rooms know her more intimately than do her best friends, and, far from keeping her secrets, they declare her to those who are admitted. Her originality is shown by daring uses of color; serenity is suggested by the plain white paneled walls; her intellectual tastes are evident in the books that fill her shelves, the magazines on her small tables; and her selfishness—or lack of it—is betrayed by a thousand little details. She may be a saint or a sybarite. She may be a devotee of luxury, or a

puritan in her asceticism. Her personal suite will reflect her character inevitably.

How does the fashionable woman furnish this personal suite? Simply and well, as a rule. It is reassuring to peep into the orderly, calm rooms arranged by women who lead lives of constant activity and excitement. Perhaps that is why such a woman can live at such high tension—she has these quiet rooms for retreat. In them she can renew her strength, and she finds in their perfect adjustment to her comfort, refreshment both physical and psychological.

#### AN INTIMATE FRAME

In the long and narrow city houses, the personal suite is usually made up of little rooms, and many women prefer these to the spacious rooms of country houses. There is a small boudoir, a cheerful and intimate place in which favored friends are received, a bedroom which is likely to give a suggestion of stateliness but simplicity, a miniature dressing-room, and a bath. Back of all this, there may be a little wing built especially for the maid's room and the clothes closets. The whole space required is not greater than that used for one formal bedroom in the ostentatious houses of a generation ago. The woman of to-day has visited enough English houses, and shivered enough in her long walks from bed to bath, from dressing-table to *chaise longue*, to be anxious to avoid such uninteresting exercise. She does not care for the magnificent loneliness of a great apartment, but prefers to have her personal rooms frame her intimately.

Two views of the Louis XVI boudoir of such a suite are shown on page 39. Save for the presence of the *lit de repos* this might very well be a view of a library, so dignified is the architectural detail of the room and so formal are the furnishings. Over the white marble mantel is a mirror surmounted by a painting. Long strips of carved wood, painted cream, like the rest of the room, and pointed in blue, run parallel to the mirror. A terra cotta bust on the mantel holds a prominent place, with rose jar and small Sevres urns on each side. There are many pictures on the walls, but they are carefully placed, and each panel frames its group of pictures.

It would be difficult to find a more complete apartment than this. There are many small tables and well-designed chairs, and the Louis XVI day-bed with its inset cane panels and rose and cream chintz covering suggests unlimited comfort. The writing-desk is placed near the window, and a small table holds books and a conveniently arranged light beside the day-bed. In this room the owner receives her friends, attends to her correspondence, reads, rests, plays, and follows her hundred interests, yet the room manages to preserve a serene and stately atmosphere. In spite of the fact that there are in the room treasures enough to fill a small room in an art museum, the intimate, personal quality is not lessened. This happy result is attained by careful selection of each object and by placing each with precision, in due relation to other objects in the room, by keeping proportion always in mind, and by keeping most of the things in the room in light, gay color.

A delightful suite is that of a well-known woman of fashion who has had the entire third floor of her city house fitted for her private suite. The front room is used as her boudoir, an intimate apartment where she keeps her books and a valuable collection of jade, crystal, and small white porcelains, where she

receives her friends and meditates upon her enemies. This room opens upon the hall and it also opens into a passage running back of the staircase, which connects it with the bedroom. This passage is a bit of the millennium in the way of closet room. It appears to be paneled to the ceiling on both sides, but the panels are really drawer fronts and doors of shallow closets. The drawer pulls are of French gilt, circular and Chinese in design. The woodwork is painted a clear, pale yellow, and the insides of the drawers are lined with thin pads of yellow silk. On the opposite side are closets to hold the gowns.

#### IN ROSE AND YELLOW

Beyond this passage is a bedroom which Marie Antoinette would surely envy. It is all cream and rose color, save that in the great canopied bed the cream paint of the woodwork deepens to pale yellow. The head and foot board are lined with deep rose taffeta. Similar taffeta is used for the bedspread, and the canopy is hung with a yellow and rose silk of Chinese design. The paneled walls are cream color, the floor is covered with a rug of pale gray, and the windows are curtained with cream-shot silk and rose red taffeta. A *bureau-en-commode* of satinwood with marble top holds books, candlesticks, and a crystal vase of roses. The comfortable *chaise longue* covered with silk of Chinese design, several painted chairs, an easy chair covered with needlework, and many mirrors complete the room. The bed is the decorative feature of the room and the arrangement throughout is



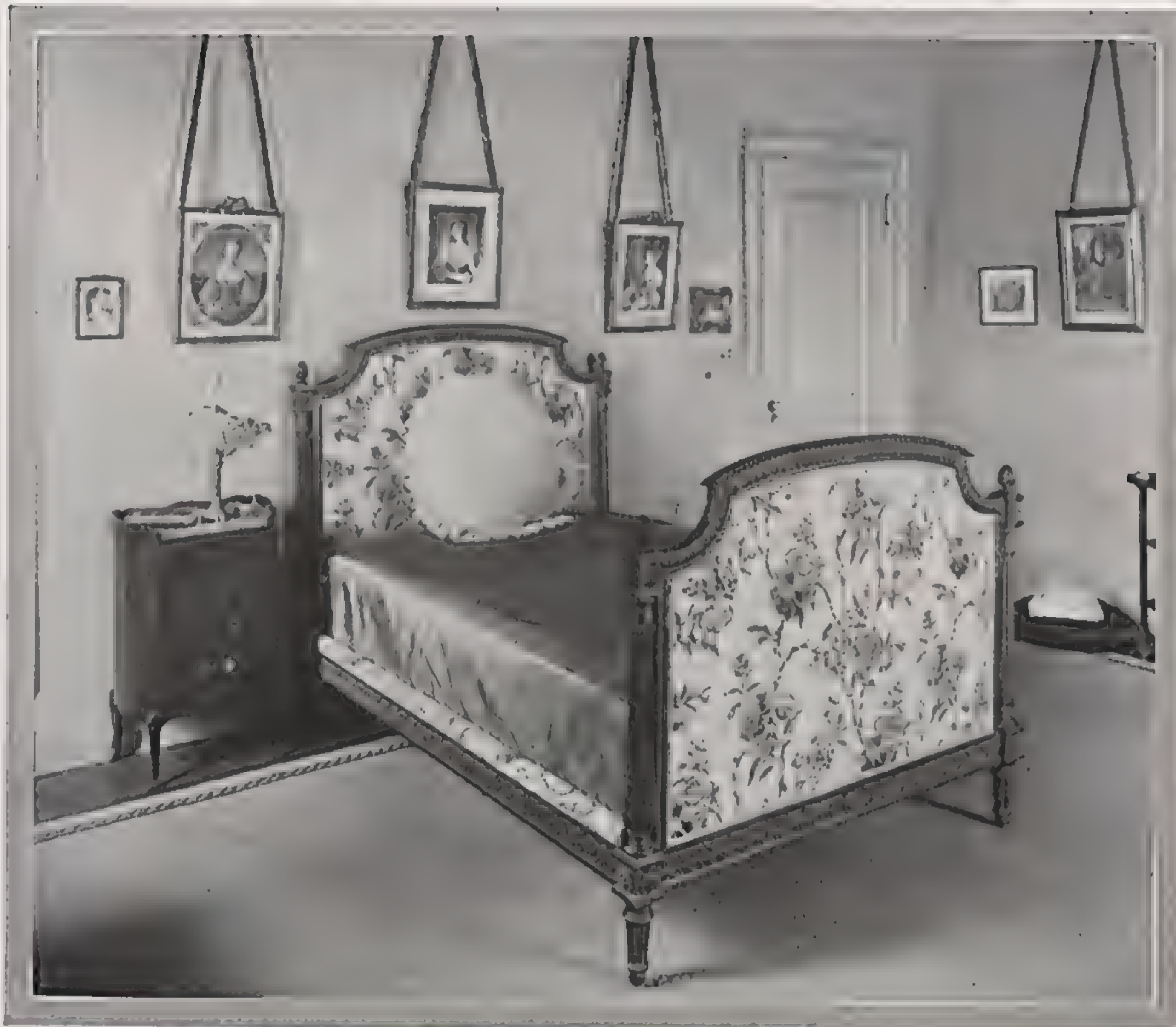
restrained, orderly, and spacious. The usual odds and ends of furniture are missing.

The dressing-room opens from the bedroom. One wall is composed of windows; the opposite wall is made up of mirror-paneled doors. The dressing-table, which is of black and gold lacquer, is placed directly against the windowed wall, so that the cold, unsympathetic light of day may pass final judgment on the toilet. Here again there is much rose and yellow in double curtains of rose and of yellow silk—rose curtains to be drawn at night, when there is artificial light, and yellow ones for filtering the sunshine by day. The candle-shades are all rose color, for rose shades are generally used, and the wise woman dresses by the light by which she will be seen in most of her friends' houses.

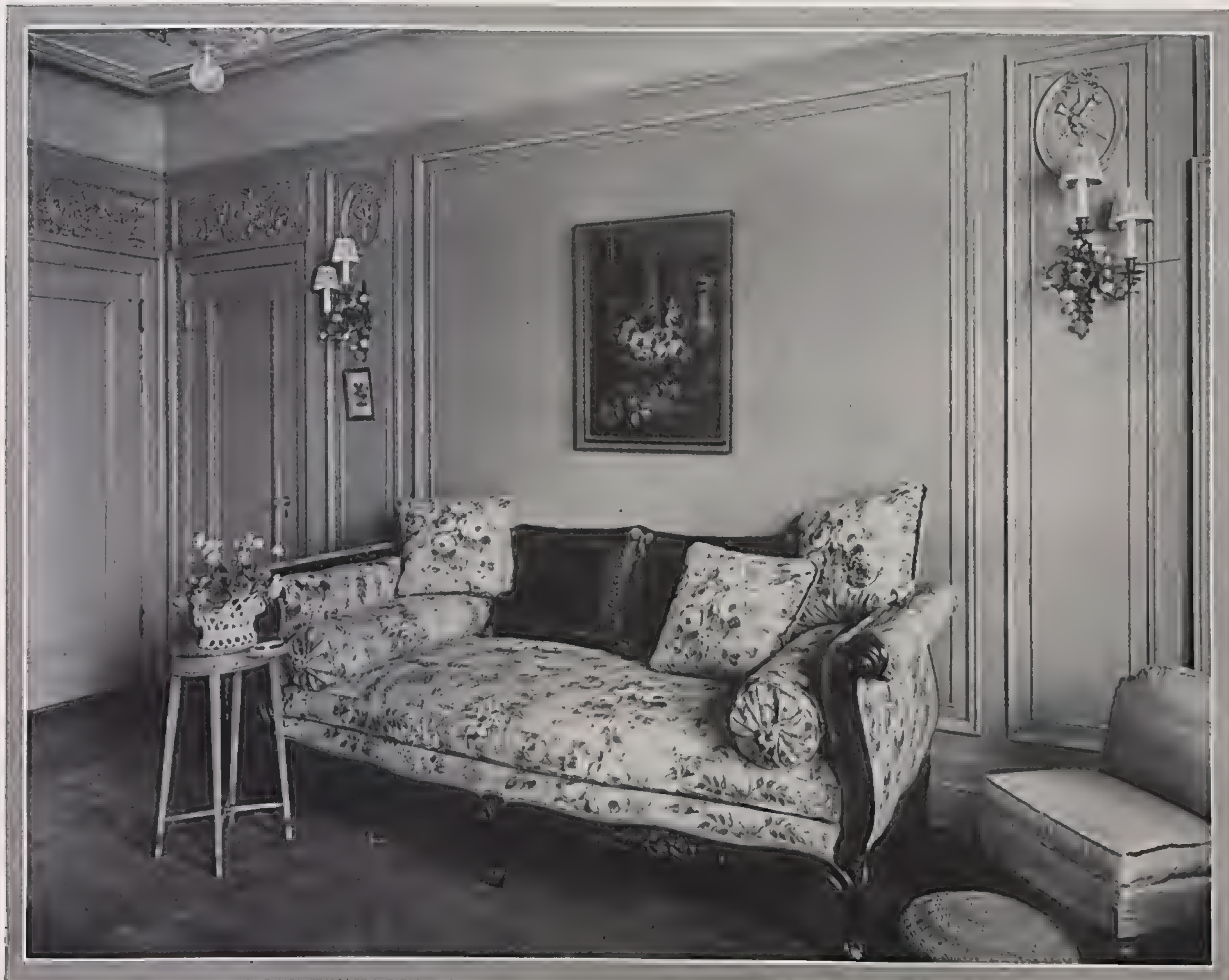
Behind the mirrors is the lingerie closet, with glass shelves piled high with filmy lace and linen. The lower shelves of this closet are fitted with slanting racks for shoes and slippers. Veils, handkerchiefs, and gloves have little cupboards and cabinets all their own.

#### WHERE LUXURY IS UNQUESTIONED

Beyond this dressing-room is the bathroom, and here luxury may indeed be superlative, without possibility of criticism. This particular bathroom is lined with white marble, and on one side is a white marble tub sunk into the floor so that its rim is a step above the floor level. The opposite wall is filled with a window of stained glass in a Chinese design of fishes swimming among long green tongues of rushes. A marble shelf with a deep-set bowl has been fitted into this window, and long shallow cabinets fill the narrow spaces between the shelf and the ceiling. Other cabinets are fitted beneath the shelf, on each side, so that an open space is left in the middle for a dressing bench. There are no curtains. The room is ventilated by a mechanical arrangement, and the window is never opened



*A rose and blue bedroom is designed as a setting for a carved and gilded bed copied from the bed of Marie Antoinette at the Petit Trianon. Panels of cream chintz flowered in blue and rose are inset at head and foot, and the bed covering is of rose taffeta. Beside the bed is a stand of satinwood, and the pictures are of beauties of the French court*



*Skilful treatment has turned this square north room into a boudoir all sunshine and flowers. Flowered chintz covers the carved walnut day-bed, all the pictures are paintings of flowers, wrought metal in flower design, painted, holds the lights, real flowers hang in crystal bowls, and the daylight filters warmly through rose curtains and reflects itself in paneled mirrors*



when the owner is in the room. The wall opposite the door is made up of small square mirrors held in place by Chinese ornaments of bronze gilt.

#### OLD AND NEW

As a rule the personal suite in the French style is built about a few pieces of old French furniture, which are supplemented by many reproductions almost as beautiful. Gone are the old days of "sets," and now each piece of bedroom furniture is as carefully designed and as well suited to its place as is the furniture of the drawing-room.

In the bedroom or boudoir of such a suite, sometimes in both, there is sure to be a long low chest of drawers known as a *bureau-en-commode*. The cabinet makers of the golden days of French furniture making prided themselves on these long chests, which were a development from the earlier cabinets. They were made of rare woods, inlaid with mother-of-pearl, tortoise-shell, or ornamental woods, and were used quite as much in drawing-rooms as in bedrooms. The mounts were beautifully chiseled, and even the key plates were of bronze gilt. Some fortunate drawing-rooms and boudoirs possess original pieces of this kind and many furniture makers are now beginning to reproduce them.

#### MULTIPLYING INCHES

The dressing-room of a city house is often but a small mirror-lined box connecting bedroom and bath, and the smaller it is, the more difficult is the finding of furniture of just the desired smallness. Each chair must offer the greatest comfort and occupy the least space possible. Tables must be small of top, ingeniously fitted with drawers, and slender of leg. Every inch must count, and mirrors must multiply the precious inches into seeming spaciousness. A corner of one of these miniature dressing-rooms is shown on page 40. Panels of dark carved wood hold panels of silk of Chinese design. The bracket lights are of painted metal work,—bouquets of flowers which support candle-shaped lights. The chair beside the small inlaid table is an excellent type of Louis XV cane chair.

The rose and blue boudoir shown on page 41 holds such a wealth of color that the cold fact that the boudoir is a small, square city room with two north windows ceases to be a believable fact.

The walls of this room are paneled and are painted a deep tan, the floor is entirely covered with sapphire blue velvet, and a cream chintz, patterned with rose and blue flowers, covers the day-bed of carved walnut and hangs in long folds at the windows. Long mirrors are set into the walls opposite the windows, and the moldings which frame them are painted the sapphire blue of the carpet. Suspended by heavy blue



cords against these mirrors hang crystal baskets filled with pale yellow and rose-colored flowers. The crystal chandelier is lined with rose colored silk, and it, also, is suspended by a blue silk rope. Rose colored taffeta curtains piped with blue are hung beneath the gay chintz curtains to warm the cold north light. A small, wide chair covered with the rose taffeta stands beside the day-bed, and at the other end is a spindle-legged table, painted blue.

#### AFTER MARIE ANTOINETTE

This boudoir has been made a room of flowers, and even the pictures are paintings of flowers. The lighting fixtures are bouquets of flowers in wrought metal, painted in many tones of blue. The woman who planned this room spent months in searching Paris for flower paintings and porcelains, and was rewarded by finding not only the desired works of art, but two fine old chairs, covered with blue velvet inset with panels of rose and blue flowers in old needlework. The frames of the chairs have been painted cream and dark blue to accord with the woodwork.

The bedroom of this suite is also in rose and blue, but in this room, as befits its dif-

*In searching for flower paintings, the owner found chairs of blue velvet with beautiful panels of needlework in blue and rose flowers*

*A mirror set between the windows reflects the charm of a bedroom in blue and rose. The chairs are old French, and the hangings, rose silk*



ferent character and use, the finish of the walls is slightly lighter in tone, almost a twine color. A large carpet of the same color, with an interwoven border of black, covers the floor. The room is being planned as a setting for the bed, which is a copy of Marie Antoinette's bed at the Petit Trianon. The frame is of carved wood, gilded, and the panels are inset with chintz with flowers of rose and blue. The bedspread is of rose taffeta. Although it is still in the process of furnishing, this room contains many beautiful pieces, which were brought from Europe a few weeks before the war began. There are small inlaid tables, cabinets, and bookshelves, a fine painted overmantel, and a handsome *bureau-en-commode*. The desk which stands before the mirror in the illustration at the bottom of this page, a needlework fire-screen, and several old Louis XVI chairs are also among the furnishings of this room. Here, also, rose taffeta curtains are used, and the many color prints are hung on wires covered with shirred rose ribbons. The spaces between the windows are filled with mirrors set in squares held with gilt rosettes, and a crystal basket for fresh flowers hangs before the mirror.



## P A R I S B O Y P R O X Y

Having No Heart Just Now for Conducting the Affairs of Fashion in Person, Paris Permits a Power of Attorney and the New Modes Are Sifted, Judged, Accepted, or Rejected in New York



*With an engaging air of voluntary martyrdom, this frock of blue faille silk advocates economy in furs by the closest of monkey turbans, the smallest kind of scarf, and a muff the diminutive size of which is emphasized by a huge silver rose*



*Permitting itself but a single flare and confining its trimming to bands of dark fur, a youthful suit of white velvet atones by richness of material for severity of cut and absence of ornament. The belt runs in unusual fashion half beneath and half outside the knee-length coat*



*A frock of blue velvet and fur is of the type which refuses to be differentiated from the long coat and puzzles even wise brains with the question whether the devotee of "thés dansants" is about to remove her gown or is dancing in her long coat*

"Here," says one couturier at his opening, "is a full skirt."

"And here," says another (or it may be the same one) "is a tight skirt. Choose."

And Paris chooses.

Only this season Paris is too indifferent even to regard the opposing modes.

## TRYING OUT THE FASHIONS

Not only in the concerted and organized movement of the Fashion Fête, but tentatively also, and casually, in a skirt here, a sleeve there, is New York trying out the new modes, sifting them, weighing them, accepting this, rejecting that. Already the gowns that are actually worn are beginning to vary from the original French models, are merging and taking on new aspects as they lose their type characteristics. The gowns which women of fashion are wearing begin to show what New York is making of the mode.

PARIS without a thought of the mode is a strange, unthinkable Paris, but such is the true situation in the French capital. One may search its deserted streets from the Étoile to the Latin Quarter without discovering so much as one smart model, or meeting a face familiar in the world of fashion. Now and again, by some strange accident, one may happen upon the one or the other, but at least ninety-nine of one's hundred searchings will be in vain, and it is but by merest chance if the hundredth search meets with success.

In the face of this situation, New York must develop its own modes from those inaugurated at the autumn openings in Paris, must evolve from them the silhouette which is to rule the winter's fashions. That is, New York must answer for itself all those questions which Paris poses at its openings, and which Paris itself has heretofore answered during the season.





*In the ambition to be quite as broad as it is long, this evening cloak of black fox and black velvet supplements the width given by its voluminous folds by a very deep yoke of black and silver brocade which is extended to form the sleeves*

*A collar and a ruffle, with a bit of a shoulder yoke between, is all that is needed for the smartest of evening wraps. White velvet, whether collared with ermine or with dark fur, is among the newest favorites for such cape-coat garments*

There is the frock which I saw the other day at the Ritz-Carlton, an odd little thing of Nattier blue faille, which is sketched at the upper left corner of the preceding page. The full skirt was very short and quite plain, and the jacket-corsage fastened with buttons in front and ran up to a high point above the waist to show a draped girdle of blue faille which was bordered on the lower edge with monkey fur. A piquant note was imparted by the toque, muff, and collar of monkey fur. This fur is not so smart as it was earlier in the season, but it is occasionally used with great success. Toque and scarf were close and small and the muff was a tiny thing adorned with a silver rose.

#### IN VELVET GOWN

One of last year's débutantes who was having tea at the Plaza one afternoon last week wore the charmingly youthful Russian suit of white velvet which is sketched in the middle of the preceding page. Coat and skirt were bordered with dark brown fur.

Made of the bluest of blue velvet was the simple frock sketched at the upper right on the preceding page. Youthfully straight and loose

to the heels, it was bordered all around with wide bands of brown fox, and looked quite like a long coat. Many of the new long coats, in fact, are very much like one-piece frocks in appearance. Not long ago at a tea dance I was amazed to see a charming girl modestly clad in dark blue suddenly begin, apparently, to remove her dress. A button or two, a twitch, and the thing was done. Like a butterfly emerging from a chrysalis, she stood revealed, not in lingerie, as I half expected, but in a fluttering, be-ruffled frock of flame red chiffon.

Black velvet formed the lower part of an evening cloak glimpsed in the foyer on the opening night of "Pygmalion," and shown at the left on this page. The top was of black and silver brocade, and the collar was of black fox. Bands of the same fur headed the cuffs on the wide sleeves.

Evening cloaks of white velvet, trimmed either with ermine or with dark fur, are exceedingly smart. Such a coat, with a picturesque collar of ermine, was recently worn by a fashionable New York woman and is sketched at the right on this page. The wrap is in cape shape and the arms emerge through slits in the front, which are faced with ermine.

There is one frock which is the exclusive property of the woman on the other side of thirty and which is absolutely denied her younger sister, and that is the black lace frock such as that illustrated at the upper left corner of the opposite page. The frock must be all black; that is insisted upon—black lace over a black foundation with not so much as a fragment of white tulle visible about the shoulders. Jet is the only trimming which is permitted to the black lace frock, but for fear that the effect may be too somber, the jet used is in the form of faceted ornaments and of heavy ropes of cut jet beads which catch and reflect the light. Restraint is exercised even in regard to the cut jet trimming, for if it is over-done the effect of the gown will be entirely ruined.

#### A COLOR CHALLENGING COMPARISON

Much has been made this season of a brilliant red velvet—a velvet so vivid as to be impossible to describe, a wonderful color. Callot used it lavishly with *putois* and raccoon, and other houses employed it to some extent. A peculiar thing about this color is that it may often be worn by women to whom a more





*Exclusive property of the woman on the other side of thirty is the black lace frock, which is permitted ornaments of faceted jet, but not so much as a fragment of white tulle for relief from its blackness*

subdued shade of red is most unbecoming. Made in brilliant red velvet and cloth, the costume sketched at the top of this page is the most youthful thing imaginable. The coat is of velvet, edged with skunk, and the one-piece frock is of cloth.

#### THE AUDACIOUS DÉBUTANTE

A quaint party frock which was fashioned for a girl who is beginning her first season is an adaptation of one of Chéruit's prettiest models and is shown in the sketch at the bottom of this page in the middle. Made, audaciously, of black velvet, it manages to be all the more charmingly youthful on that account. A wide straight girdle tops the full skirt, which is lifted at intervals at the hem and caught in shallow folds with pink roses. The top of the simple corsage is of clear white tulle.

A charming dancing frock which was worn by one of the season's débutantes is illustrated at the upper right corner of this page. The tunic and girdle are of very sheer silver cloth and a border of white fox edges the tunic. Above the girdle are soft folds of flesh colored tulle, under a bodice



*Brilliant red velvet—a red championed by Callot, and a shade so vivid it challenges comparison—is the coat, and red cloth is the one-piece frock. Skunk bands trim the coat and form the snug collar*



*Save only for the big pink roses caught to the hem, this frock of black velvet with corsage of white tulle, audaciously donned by a dainty débutante, might well have been worn by her grandmother*



*Above a lace underskirt hung with roses, a plaiting of gray tulle, and above that a tunic of silver cloth edged with white fox; a silver cloth girdle, a bodice of lace, and behold! a charming dance frock*

of lace. A black velvet band with a single large rose finishes the sleeve. Below the tunic is a plaited flounce of gray tulle, and the underskirt is of lace worked with silver thread and edged with roses to match those on the sleeves.

#### AND STILL THE ONE-PIECE FROCK

In view of the present passion for the one-piece effect in gowns it seems probable that many attractive models of this type will be evolved. Among those which I have already seen, the most satisfactory was one designed for a woman who is no longer young, but who has retained the slender figure of her girlhood—a thing, by the way, which is now accomplished somehow by all smart elderly women. This costume consisted of a one-piece "shell" of crow-blue velvet, which was trimmed, as they all are, with fur, in this case with dark brown fur. Underneath this long coat was worn a black Chantilly lace frock of exquisite fragility, girdled with ropes of jet with swaying, be-tasseled ends. An exquisite one-piece frock that was designed for a

*(Continued on page 116)*



## THE CITY BEHIND THE ALLIES

THE battle of the Aisne, which every one expected would be as short and decisive as the battle of the Marne, has stretched into weeks and may reach into many more before the battle is definitely decided one way or the other. Everything hinges on the result of this battle. Parisians are most optimistic, and expect each day to hear of a sweeping victory, but in the meantime affairs in Paris are at a standstill. Every one is waiting breathlessly for news from the front. The newspapers of Paris have become mere half-sheets and the censorship is so strict that little but *communiqués officiels* are to be found in the columns—and these are as vague and meaningless as possible. The little that there is, however, is enough to set the imagination on fire. Tales of incredible heroism come drifting back from the front—of attack and counter-attack, swift cavalry movements, and the deadly bayonet charges which have won a hundred small but brilliant victories for the French army.

Here and there on the boulevards eager groups gather about a soldier clad in shabby red-and-blue or the now familiar English khaki, to listen in wide-eyed awe to grim stories of the firing line. The "lost" Russian army is the source of much pleasantries, being reported, with many exaggerated details, now here, now there—a veritable Flying Dutchman of an army. But whatever has become of this mysterious force, there is no doubt about the active presence of the East Indian troops who have arrived clad in turbans and khaki and all kinds of queer eastern trappings. Certainly they are the strangest fighting force ever seen on any European battlefield.

## THE MIDNIGHT PROMENADE

In spite of the danger of a surprise from a bomb-laden Taube, Paris is slowly reassuming a normal aspect. Parisians are growing accustomed to the streets being totally dark at night and to dining quietly at home instead of at the cafés, which under the war régime, close at an early hour. With theatres and restaurants closed, nocturnal promenades have become a favorite diversion, and the handful of Parisians who love Paris better than Bordeaux or the other refuges of the wary have come to look upon the midnight stroll as quite as necessary a function as the erstwhile five o'clock rendezvous at the Ritz; indeed, to see the Avenue des Champs Elysées by moonlight, minus the glare of electric lights, is a novel and somewhat thrilling experience.

The route for the midnight promenade is as religiously followed as though it were the form of a most sacred rite. One must reach the Arc de Triomphe somewhere near eleven; the exact hour is dependent on the peregrinations of the moon. Then, after silently contemplating this historic monument, it is proper to wander down the Avenue to the Place de la Concorde, where the snowy obelisk lifts a chiseled finger toward the stars and a shaft of moonlight falls tenderly on the gray, tragic figure of Alsace with gray phantoms clustered about it. Thence, the promenade leads through the Tuileries Gardens, past shimmering fountains and under shadowy trees to where the darkly massive pile of the Louvre looms in majestic grandeur, and past it to where the mighty towers of Notre Dame rise like twin sentinels from the Isle de la Cité. The city is strangely silent—there is no clattering of cabs, no blaring of horns, there are no midnight marauders. The only sound is the gentle lap-lap of the Seine against the great arches of the bridge and the occasional mellow chime from the belfry of some adjacent tower. The parvis of Notre Dame is the terminus of the midnight promenade, which to the true Parisian, whose every fibre has been outraged by the destruction of Louvain and Rheims, is a pious pilgrimage—a visit to loved and venerated shrines.

Not only are the theatres and restaurants closed, but nowhere in all Paris is there the slightest ripple of social gaiety. The society

Night, Bomb-laden and Eery, Drops Down upon Paris at 9 p. m.—Not a Breath of Gaiety Ripples the Air for the Society Columns Have Been Turned into Death Lists, and at Midnight Ghostly Silhouettes, Gray in the Unillumined Night, Make Pious Pilgrimage Past the Alsace Statue

columns in the newspapers have been turned into lists of the dead, and "court gossip" is replaced by paragraphs explaining the needs and activities of the Red Cross.

## LUNCHING SUPREMELY ALONE

Some days ago the Herald announced that the Ritz was opening that day. I went over for luncheon in order to glean a stray bit of gaiety, however flimsy. The result of my expedition was that I lunched in the great Ritz restaurant absolutely alone. Later I returned for tea, and was supremely alone again. When I handed the waiter a twenty franc note to pay for my tea, he turned pale, and was gone long enough for my change to have been to the Bank of France and back.

The Place Vendôme is an abomination of desolation, the rue de la Paix is hermetically sealed—except for obscure back doors in which aged and unmobilizable bookkeepers figure profit and loss by day—and the Avenue du Bois is an unhowling wilderness, undisturbed by motors and equestrians. The bombs dropped on Paris put to flight all the population that had not already found haven elsewhere, and if there are any Americans belonging to the smart world in Paris, they are invisible to the naked eye.

Paris, indeed, is still in a state of siege; we are all under the surveillance of a military governor, and are ruled by martial law. By the orders of General Galliéni, all restaurants and cafés are closed at nine o'clock, and for having overstepped this order by a quarter of an hour, the restaurant Lucas was closed by military authority a day or so ago, and will not be allowed to open its doors until after the war. The Champs Elysées and even the boulevards are in an almost complete obscurity at night, so that itinerant aeroplanes may not have unnecessary indications as to where bombs would do the worst damage. The theatres have all been closed since the beginning of hostilities, and there are no social affairs of any category whatsoever.

## SOCIETY IN A NEW, GRIM ACTIVITY

Nor is this state of affairs confined to Paris. The casino at Monte Carlo is closed as far as gambling goes, although not one of the attendants has been dismissed. All go daily to the casino for their regular hours of work as if the place were in full swing, and they receive their wages regularly every fortnight.

The expenses of one Red Cross hospital in Monte Carlo are being defrayed by the Prince of Monaco, and many of the well-known hotels on the Riviera have been turned into hospitals. Everywhere on the Côte d'Azur elaborate preparations are being made for receiving wounded soldiers, so that during the winter months they may have the benefit of the warm southern sun.

The great casino at Deauville has been turned into a hospital also, supported largely by gifts from those Americans who usually frequent the place in the season. At Dinard Mrs. William K. Vanderbilt, Sr., and Mrs. Myron T. Herick, with Princess Helene de Faucigny-Lucinge, Baroness Henri de Rothschild, Princess Radziwill, and other well-known Parisiennes, are making flannel garments for the soldiers.

Mrs. Edith Wharton who, at the beginning of the war, opened a workroom for unmarried women at the Foyer, where work was given to about fifty needlewomen, is again in Paris and is conducting the same work in the rue de l'Université—making garments for the Croix-Rouge or for the poor. So it is everywhere, even at Bordeaux. When thousands of the men

of France are lying dead on the ensanguined fields along the battle line the first thought of the people of this unhappy country must necessarily be for the soldiers still in the field upon whom rest the honor and the fortunes of fair France. Always it is the soldier first, and afterward the prosaic affairs of business. In order that the future welfare of the soldier and the soldier's family may

as far as possible be assured, a constant and determined effort is being made in Paris to keep as many of the shops open as possible. Rather a pathetic effort it is, when customers are so few and the force of workers so decimated. Some definite idea, perhaps, is given of the state of every-day affairs by the statement that the *Établissements Duval* (the Childs restaurants of Paris), have been open only every other day.

However, the embers of business are assiduously kept alive, to be fanned into a flame at the first propitious moment. Here and there a shop takes down its shutters, here and there a new model appears in the window of a modiste, and now and again, when an order comes into the *grandes maisons*, the linen sheets and soft fine bandages for the Red Cross are abandoned for lengths of silk and velvet to be swiftly, deftly fashioned into a model of the house.

## THE MODE IN ARRESTED DEVELOPMENT

Conditions resulting from the war have had a curious effect upon the mode. Shortly after the openings, in other seasons, the various silhouettes of the different houses have gradually merged themselves into one composite silhouette embodying the best features of many, and this silhouette has remained the fashion until the couturiers created new models. This year, while many models have been sent to America, not a sufficient number of the new frocks have been worn in Paris to result in a composite picture of the mode. The original models still exist as so many distinct units of widely varying style, so that one can not say that this or that particular thing is the fashion. The synthesizing of the mode to obtain the composite silhouette rests this season with America, and what America will make of it remains to be seen. Until the great battle now in progress results in a final victory for the Allies, nothing further will be done in Paris in the way of developing the mode.

I talked with the present manager of one of the great textile houses a few days ago, and he informed me that while confidence was returning and prospects brightening, they were still not doing a centime's worth of business, and would not until Monsieur Poincaré and the other political potentates deemed it wise to return to Paris. This event he hopes to see realized within a short time, but everything depends upon the result of the tremendous battle of the Aisne, which, it is to be hoped, will be terminated in another ten days. If the battle goes to the Allies, business will begin instantly.

## WILL THE MIGHTY FALL?

The *grandes maisons* are going to have colossal orders of mourning and crêpe, but that is approximately the only correct prognostication possible in regard to them. The reception rooms of these big establishments are swathed in linen covers and piled high with Red Cross accessories, and all the big jewelry houses have apparently removed their treasures to more salubrious climes.

There is much speculation already as to whether or no the midwinter openings will be held as usual. It depends, like everything else, upon the war, but it is difficult to imagine a condition of things which would make it impossible to produce new models in Paris in February. I hear that in New York steps are already being taken to design spring frocks in case the worst happens in Paris; but my faith is pinned to the rue de la Paix and the Place Vendôme. If no models are produced here in February, then, indeed, are the mighty fallen. G. H.





*As plain as wearing their biggest and whitest and blackest tweeds can say it, Mrs. Stephen Peabody, Jr., who arrived with Miss Marie Taler, says "Hearts up for the English"*



*Piping Rock would not have been Piping Rock without such devotees of sport as Mr. Harry Sage and Mrs. Charles Cary Rumsey. Mrs. Rumsey's "The Elephant" was an "also ran" for the Oak Ridge Cup*



*Mrs. William Payne Thompson and Mrs. Harry Sage were among those whose furs struck a truce to autumn. Mrs. Thompson and her husband are to spend the winter at Aiken*



*Photographs copyrighted by Underwood & Underwood and The International News Service*

*Not only full, but full of quality, were the entries by which the Piping Rock Horse Show Association set a pace appreciated by such sports lovers as Mrs. Sherwood Aldrich, Mrs. Oren Root, and Mrs. Nathaniel Potter*

#### REVIEWING THE REVIEWERS OF THE PIPING ROCK HORSE SHOW AT LOCUST VALLEY, L. I.

*Mrs. Edwin Gould witnessed the steeplechase for the youngsters, one of the most amateur race-course events that ever was run*

*A guest of Mrs. James R. McKee was Miss Violet Hamilton, who wore a fur-trimmed suit. She came with her mother, the Baroness de Graffenried*







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Four photographs by Paul Thompson

*One of the merriest groups of all was the one with the bride and her husband, Mrs. George B. Wagstaff, Mrs. David Wagstaff, and Miss Mimi Scott swinging arm in arm across the lawn*

**THE WATSON-FRELINGHUYSEN WEDDING IN ST. MARK'S  
CHURCH AT ISLIP, L. I., WAS FOLLOWED BY A BREAKFAST  
AND A DANCE AGAINST A BRILLIANT AUTUMN SETTING**

*The wedding of Miss Mai Duncan Watson, only daughter of Mr. Walter Watson, to Mr. Frederick T. Frelinghuysen, gathered six hundred of their friends to Meadow Farm. Miss Watson wore a gown of embroidered satin and was the fifth bride of her family to wear the veil of point lace*



*Between the dances in the marquee on the lawn of Meadow Farm after the wedding Miss Margaret Andrews and Mr. Jack Rutherford chatted gaily*



*In the picturesque setting of the wedding breakfast under the trees lingered Mr. Robert Bradley and Miss Louisa Ceballos, who was one of the bridesmaids*



*Two figures in the animated mosaic which the gay party made against the autumn scene were Miss Beatrice Burrill and Mr. Whitewright Watson*



# A S S E E N b y H I M

## Turning Time Backward in Its Flight and Making Bowling Green the Center of New York Just for a Night—Death to Time-worn Tradition, Long Life and Prosperity to—Us

**N**EARLY one hundred years ago, a notable fancy-dress ball was given in New York. "Antiquarians who delve in social history are fond of alluding to this function; it marked a revolution in entertaining. The hostess, Madame Brugiére, lived at 30 Broadway, opposite "the Bowling Green," then the court end of town. Invitations were sent to friends in Philadelphia, Boston, and Washington, and the belles and beaux of that day took long journeys by land and by sea to be present at an entertainment which was the talk of society for months before the date set for it.

At this remote day, no one is living who can describe from personal observation the splendors of the occasion. However, we know that two houses were turned into one and that for the first time floral decorations were used in profusion. Willis, the social chronicler of a later era, gives some data from the stories which his mother told him of Madame Brugiére's ball. For the first time wax candles were used instead of lamps, and French dishes and sweetmeats were served instead of pickled oysters and pink champagne.

### VENTURES OF THE DUTCH "HAUT TON"

Some adventurous pioneer of the Dutch *haut ton* (we call this set the Knickerbocker in this century) ventured upon the innovation of lamp-stands for the corners of the rooms, stuffed red benches along the walls, and chalked floors. In 1840, the Brevoorts gave their splendid fancy-dress ball in their new home on Fifth Avenue and, for the first time, the suite of apartments was lighted by gas. The house in which this miracle took place still remains, a fine old specimen of New York architecture. For many years it has been the town residence of the de Rhams.

I can not imagine what "pink champagne" was like. Willis, in one of his Saratoga letters, refers to it and calls it an abomination. Champagne of the "exploded" color (pink) was freely circulated between the dances of a party he describes. "Rosy wine suited to the bright days when all things were tinted rose," Mr. Willis wrote, in a style which was all hyphens and quotation marks, suited to the quadrille and the hop waltz of the day. The polka, which banished the negro musicians, had not yet come in; to-day we have negro musicians, and where is the polka? *Sic transit*—

### "VISITING" DÉBUTANTES

So far this year there are few if any innovations. A comparatively new idea of the season is the bringing out of a popular girl from another city in New York before she makes her début at home. So many delightful western people pass the summer at Newport, at Bar Harbor, or at Southampton (the latter place, as well as Lenox, has many families from Chicago in the villa colony) that it is quite advantageous for a well-known débutante to make her bow first in the metropolis. I believe this is the plan for Miss Edith O. Harrison, the daughter of Mr. Carter H. Harrison of Chicago.

The débutantes are more numerous than usual. There will be Miss Helen Morgan Hamilton, the granddaughter of the late J. Pierpont Morgan and the daughter of Mr. William Pierson Hamilton, and Miss Vera Cravath, the daughter of Mr. Paul D. Cravath, who is so prominent in the Piping Rock set. Miss Cravath is a stunning looking girl. Mrs. William Lowe Rice has a second daughter, Miss Elise Rice, to bring out; and in the

same colony, the Southampton, there will be Miss Eleanor W. Keep, Miss Priscilla Peabody, and Miss Angeline J. Krech to make their bows to society.

Mrs. Thomas J. Preston, Jr.—affectionately remembered as that beautiful lady of the White House, Mrs. Grover Cleveland—has a débutante daughter, Miss Marion Cleveland; Miss Eleanor M. Green, the granddaughter of the late Abram S. Hewitt and the great-granddaughter of Peter Cooper, is also to make her bow. In the Astor family, Miss M. Symphorosa Bristed, whose ancestor was the first John Jacob Astor, will formally enter society.

Of special interest is it that there are to be twin débutantes, the Misses Ruth and Faith Hayden, the daughters of Dr. James Raynor Hayden. Miss Gretchen Damrosch, the daughter of Mr. Walter Damrosch, and the granddaughter of the late James G. Blaine, and Miss Katharine Lamont, the daughter of Mrs. Daniel S. Lamont, who will be on the débutante list, will revive memories of two administrations at Washington. Miss Margaret La Farge, the daughter of Mr. C. Grant La Farge and the granddaughter of John La Farge, the artist, is yet another débutante; and the John Parkin Gilfords, who entertained so much for their eldest daughter last winter, will bring out a second daughter, Miss Almy Gilford, this year. There will be a reception in the old Gilford house and a dance later in the season, which, by the way, will be quite long.

Among the old New York families associated with society for many decades, there will be several débutantes. Miss Marie Johnson, the only daughter of Mr. Bradish Johnson; Miss Adrienne Iselin, the daughter of Mr. Columbus O'Donnell Iselin; Miss Janet Robb, the daughter of Mr. Nathaniel Thayer Robb; Miss Ruth Cutting, the daughter of Mr. Robert Fulton Cutting; Miss Constance Peabody, the daughter of Mr. Richard A. Peabody; Miss Dorothy Haight, the daughter of Mr. William B. Haight; and Miss Anna Alexandre, the daughter of Mrs.



*In 1830 Mrs. Grundy was not a mere wraith-woman as she is now; she stood incarnate and shook her forefinger over the head of every drooping-lashed débutante*

John E. Alexandre, are all to be introduced into society this coming winter.

### INHERITING THE EARTH

There is a definite purpose among our women of fashion to take up seriously and practically many of the problems of the day, instead of exercising their ingenuity on devising new schemes for entertaining. Naturally, in our autumn isolation, we have been drawn nearer together than formerly, and are looking toward the development of our own country and its resources, and turning away from many of the threadbare fetishes to which we have clung for so many generations because we have been merely too indolent or too indifferent to turn against tradition.

We have treasures of ability that we have buried. We allow a small brave band of pioneers to establish American arts and industries without throwing in our help and encouragement. We express surprise, some of us, when we see what the Misses Hewitt have done at their entirely American school, and, also, we are amazed at the splendid exhibits of the School of Applied Design of New York. Last year there were dozens of American girls taking musical instruction from American teachers in Berlin, and never dreaming of suggesting that their teachers teach at home and that they themselves be taught at home.

### LONG LIFE TO US

It will probably be a long time before we learn the patience of the older civilization that waits to see art grow under its eyes for art's sake, but there is no reason why we should not take a step or two in the right direction now. We have the materials for many arts and we are of "such a richness," and as far as "atmosphere" is concerned, we can make our own atmosphere.

Perhaps there is something in the sun and pleasant airs of Italy which may give strength and beauty to the human voice and inspiration to the artist, but we need not stick to New York or the north with a whole half world of varied climate at our disposal; we can go to our own southlands if we want warmth and sun.

Indeed, speaking of our own resources and pink champagne (we just mentioned it in passing, you remember), I wonder if we will not have champagne this winter from our own vine and fig tree, a champagne that will be a compromise between the sparkling American beverage and the national American grape juice; and I wonder if we will not even return to pickled oysters. I repeat, we must look to our own resources. And so,—long life and prosperity to the awakening movement which has opened our eyes to the beauties and the treasures of our own glorious inheritance!



*Frocks that smack of the "moyen âge," coiffures like their mothers', and busy, aware little brains such as never débutante possessed until 1914*





Photograph by Brandenburg Studio, N. Y.

M R S .   E .   R O S C O E   M A T H E W S

*Mrs. Mathews, besides being one of the most popular of the younger women in New York society, is, perhaps, its best-known teacher of the modern fashionable dances. In the early part of the summer she went to France to perfect herself in the new Parisian dances, and on her return she journeyed to Newport, there to make use of her recently acquired knowledge. Before her marriage Mrs. Mathews was Miss Louie Shaw Albee of Boston*



## TO PROTECT VOGUE'S ORIGINALITY

VOGUE has recently brought suit against several firms—newspaper publishers, department stores, and advertising art services—who, without our express permission, have, in one way or another, used or adapted pictures appearing in Vogue. Although Vogue does not wish to take legal action, or to collect the heavy punitive damages provided by the copyright law, we nevertheless can not permit the unauthorized use of any Vogue cover, or illustration, or decoration—either in an advertisement or in the editorial columns of any other publication. Since so much of Vogue's charm depends on the originality and distinctiveness of its illustrations, we are anxious to protect them by every means within our power. Vogue's readers, therefore, are asked to help us by reporting at once any infringements they may discover—in newspapers, magazines, catalogues, or other publications.

FURTHERMORE, certain manufacturers are, we regret to say, using "Vogue" as a trade name for all sorts of merchandise. There are "Vogue" candies, and "Vogue" toilet articles, and "Vogue" hats, and various other things, good, bad, and indifferent, all labeled "Vogue." The title "Vogue" has, of course, a twofold value. First, naturally, the intrinsic value of the word itself, with its suggestion of smartness and distinction. Second, the title has the greatly added value of its long association with Vogue, the magazine. Now, it may be the desire of the makers of these various articles of one sort and another subtly to trade on the reputation and prestige of Vogue, the magazine. They may wish to convey the idea that Vogue is in some way responsible for their products. Vogue is not responsible. Except in Vogue itself, and Vogue Patterns, no article that bears this name has any connection with us. We believe it is our duty to point out from time to time that various articles called "Vogue" are not backed by Vogue, the magazine; and that you are not safe in accepting them on the assumption that this magazine is in the slightest degree responsible for them.





# The WOMEN WHO CREATE *the* MODE in PARIS

IT is a curious fact that, with the exception of the three Callot sisters and one or two other couturières, the women who have gained positions of importance in the world of dress-making have risen from the rank of manikins. Their appearance to-day testifies to this in a certain measure, as they are conspicuously well gowned on all occasions. One does not have to be versed in such matters, however, to realize that each of these women was a manikin of superior attainments; wearing the gowns of a certain house was only a preliminary step to a control of some important part of the business, and finally to the supreme task of designing.

The average Parisian manikin is merely a creature of beauty of face, of figure, and of carriage. The Anglo-Saxon rarely admits the beauty of face, because it is not of the type to which the Anglo-Saxon sense of beauty has been trained, but there is no nation that has not paid its tribute to the loveliness of such women as Mme. Paquin, Mme. Chéruit, and Mme. Marguerite Wagner. When these three women were young, it was easy to read success in their faces; they "carried off" the gowns they wore with a distinction never acquired by the merely brainlessly beautiful.

## BENEATH THE ROSE

To-day each of these women is a well-recognized power in a great Paris business that garners in millions of francs, and that puts the impress of a certain woman's ideas of style on every woman's gowning; what these women wear, other women wear. The copies the other women wear may be a far cry from the original, it is true, but, without knowing it, the American woman in China and the schoolgirl in Kalamazoo may each wear the gown that Mme. Paquin wore on the day of her opening in her establishment in the rue de la Paix.

The person who does not know the inside of Paris dressmaking conditions is astounded by the fact that so few women have risen to the top of the dressmaking profession. The presiding genius in the majority of the celebrated houses is a man. There are women associated with this man, of course, but they are not in positions of actual power, and they are rarely designers of a high order.

It is a commonly accepted saying that the great houses no longer keep the designing within their gates, that they buy designs from a host of minor, unknown people whose income is solely derived from this source. There can be little doubt of the truth of this to a certain extent, and it is a good thing, for it gives variety to the output.

## MME. PAQUIN

Before the dressmaking business of France had attained the proportions it now measures, it was less a commerce and, inevitably, a little more an art even than it is now. It was easy then for the chief designer of a house to do his or her own designing; but conditions have changed so materially that no one person can possibly design the enormous output of gowns from any one house.

Americans have often wondered why a gown that Chéruit exhibited could be found a week earlier at some small house at one third less than the price put upon it by Chéruit, or why the best coat-suit that Bernard showed in a season was ordered by some friend from a small house earlier in the month, or why there is no name in certain gowns that New York merchants bring over during the critical season, and which are later shown as productions of well-known French houses. There is no chicanery about it; the matter is easy to understand. These costumes are designed by important but unknown men and women who sell their

What These Women Wear, Other Women Wear; and from Their Busy Workrooms They Govern the Fashion Destinies of Continents That They Have Never Seen

By ANNE RITTENHOUSE

sketches to celebrated houses. While this is true, and the enemies of certain houses use it against them in an effort to underestimate their skill, the fact remains that each of these creations is not only passed upon by the chief designer of the celebrated house, but to it are added touches that mark it as belonging to that house.

Mme. Paquin, for instance, is constantly calling upon outside designers, and there are many who think her house has suffered from alien influences. She was the first to fall under the spell of such insurgent designers as Paul Iribe and Léon Bakst, and neither of them added to her prestige; it must have been modesty that made her think that either was as great as she in the line of work she governs. No one denies that Iribe and Bakst are splendid artists, but neither of them really understands how to dress a twentieth century woman. They have much to contribute to modern dress, but that their ideas can not be translated direct from sketch to gown was proved by the failure of Mme. Paquin, who, if any dressmaker could, should have been able to do so successfully. It was a tribute to her breadth of mind, her

enthusiasm for whatever is modern, and her artistic ability, that she gave the idea of cooperation with artists of this school a trial. It was not her fault that the scheme failed; and the venture really enriched her art.

## A GENIUS OF BUSINESS ORGANIZATION

It sounds banal to begin a personal description of Mme. Paquin by saying that she is beautiful. But the truth must out; she is tall, with a rounded figure, a small head well set on fine shoulders, pale hair that is a mixture of gray and ashen, and gray eyes that regard the world shrewdly, without much softness, but with tolerant understanding. She does not speak English well enough to interfere with her cultivated French, and so leaves the task to her sister-in-law, Mme. Joire, who represented her in America last winter, and to Mme. Claire, who represents the house to most of the American clientele. A celebrated colorist has described Mme. Paquin as a mother-of-pearl woman, yet with a temperament symbolized by mother-of-pearl tones she has the will of a man and is a genius in business organization. No man who deals

with her on a question of business but knows he has met his equal. She is not a fluent talker; rather she listens intently and with her eyes fixed steadily on the speaker, and her questions amount to a cross-examination.

## KEEPING UP WITH MME. PAQUIN

It was probably Mme. Paquin's taste in dress that put her at the head of the house after her husband's death, but it is her masculine knowledge of business that keeps her there. When M. Paquin was alive, Mme. Paquin set the styles for that large body of fashionable women who took her as their model, and she did this in a skilful way. She appeared in a new costume at the races on a Sunday afternoon, and whatever she wore, the most dignified Frenchwoman could wear. She began this launching of dignified and elegant costumes when she was a young woman, as she had the perception to see that the average manikin, overdressed and with flaunting manners, could never impress styles upon well-bred women.

In a short two years, Mme. Paquin and her clothes were the models for European aristocracy, the despair of many dressmaking houses, and the most valuable asset of the house of Paquin. When she made her appearance on the wide wooden walk that stretches between the turf and the tribune at Longchamp, Chantilly, or Auteuil, she immediately drew all eyes from the racing horses. The next morning her costume was copied in detail, not only by individuals but by prominent dressmaking houses. One Sunday morning between eleven and twelve o'clock she appeared on the promenade that borders the *plage* of Trouville in a white crêpe gown bordered with a Greek-key design. On Monday, the Wall-of-Troy trimming was famous; its use by the woman who set the styles was cabled through two continents and more than a hundred workers were given orders to reproduce it.

## GIVING SOCIETY ITS DUE

Mme. Paquin has never lived in obscurity; she has never shunned the fashionable world—as have Poiret and Doucet, whom nothing can persuade to go where fashion dictates or to mingle with worldly throngs. Mme. Paquin, like Mme. Chéruit, is a woman of fashion without social affiliations. Their friends say that both would be happy to belong to the grand world of France. Mme. Paquin has a villa in Trouville, and although fashion and power and money have moved themselves to Deauville because of the new hotels and the casino there, her place is near enough to Deauville to enable her to be in that gay throng.

After M. Paquin's death, his widow retired from the firm, but came back to take charge of it under a new organization. It is stated upon good authority that she receives two hundred and fifty thousand francs a year for her services, and a conservative estimate places her personal fortune at four million francs. She has a home at historic St. Cloud and is building a new, expensive, and very curious house there in modern style. Her friends think this house is another evidence of the fact that she has been strongly attracted toward modernism in art, and that it has shaken her usual good taste. She makes no secret of the fact that she likes best the society of artists. She entertains them largely and many of the insurgents reckon her as one of their best friends.

## MME. CHÉRUIT

Mme. Louise Chéruit's personality does not stand out as boldly as does that of Mme. Paquin. It is of equal importance in Paris and throughout the world of dress, but it is more subtle, less clearly



Photograph by Boissonnas et Taponier, Paris

"A Louis XVI woman" is the title given to Mme. Chéruit, and her personality justifies the comparison. Like her gowns, it is a thing of delicate nuances and subtle half-tones, which eludes definition





Photograph  
by Underwood  
& Underwood

etched. The colorist who called Mme. Paquin a mother-of-pearl woman has named Mme. Chéruit a Louis XVI woman.

Her earliest professional experience was with Raudnitz, and she was quickly accounted one of the beautiful women of Paris. She did not start her own establishment until several years after she had married M. Chéruit, who is the business manager of the house. Mme. Chéruit, like most Frenchwomen, is a shrewd judge of business, of organization, and the disposal of money, and contributes to this end of the business. She is accounted the richest among the women in the dressmaking business, except the Callot sisters, whose united wealth is believed to be astounding.

Mme. Chéruit is a generous spender, so it is quite necessary for her to make the sums of money she does. Indeed, she has been called a Louis XVI woman because she has the daintiness, the extravagant tastes, the exquisite charm, and the art of those French ladies who went gaily through the pre-revolution epoch. She is typically French; there is not a strain of any other nation or race in her, and she has the luxurious, rippling hair, deep chestnut in color with a burnished surface, that belongs peculiarly to Frenchwomen. Indeed, she is a reversion to type, for she does not belong to the France of to-day, but to the traditional France of the eighteenth century.

#### A LOUIS XVI WOMAN

She is amazingly lovely to look upon; in her brilliant face there is humor, intelligence, sympathy, and a desire for pleasure. Her figure is a trifle more curved now than in the days when she displayed the gowns of Raudnitz with such distinction that she made the fame of the house. She dresses simply; simplicity is her forte, and she knows exactly what manner of costume plays up to her type. She likes gray—a moonlight gray—in crêpe de Chine, in satin, in velvet, and in fur, and she looks her best in old silver brocade with her sloping shoulders and lovely arms slightly draped with gray tulle, and over them a luxurious, shapeless mantle of chinchilla.

Mme. Chéruit lives in a Louis XVI house, every inch of which has been

*Reckoned as one of the best friends of the school of insurgent artists is Mme. Paquin, who, in spite of her well-known "mother-of-pearl" temperament, has the will of a man and puts questions like a cross-examiner*



Photograph by Joel Feder

*Of the profession by birth and marriage is Mme. Joire, who was last year the representative in America of her sister, Mme. Paquin*

designed and arranged by her. It is said that she would prefer to spend ten thousand francs on a small box placed exactly right in one room than to allow any detail to be at fault. So scrupulously careful of detail is she that when she is designing a gown, she will have a certain thread dyed ten times, if necessary, until it is as she wants it. For this reason she is a terror to the careless worker and to the designers who are more anxious for effect than for perfection of detail.

Her patrons love her, for she has a penetrating charm which the vast number of Americans who buy clothes at her house rarely come in contact with, for she neither speaks nor understands English and Madame Carré attends to all who are not known personally to Mme. Chéruit and who do not speak French.

Mme. Chéruit prefers to dress the French aristocracy, including a few smart foreigners who have married into it, rather than to design for the average American or for an actress. Nothing she designs is suitable for the footlights, unless it is a costume for a French play laid in comparatively modern times with the parts taken by women of poise and distinction. She never lends an ear to the sensational outbreaks of fashion nor to what is called "modern art," for her tastes are not violent, and everything she touches is toned to softness.

Modern French fashions have been

*Pretty, with the prettiness of youth and olive skin and slimness, is Georgette, who likes the things she makes well enough to wear them herself and makes others like them because—she likes them and wears them*



a feeling of awe that is difficult for the average woman to comprehend. Because of this feeling, the house has made a fortune; one can hear any kind of fairy-tale about its wealth, but the actual truth in regard to it remains within the knowledge of the three Callots. They make no effort to move to more fashionable quarters, nor to put down the iron bars that govern approach to the second floor of the house. Silently, working away with their shears and thread, they weave clothes that bring them millions, and from their workroom, into which no stranger penetrates, they govern the destiny of continents they have not seen.

The Callot sisters make no effort to be popular; if they do not like the methods of a man they close the doors to him, regardless of what amount of money he can spend. They punish severely any infringement of their rules, and a printed warning—nay, threat—hangs in every room of the house. Their detective system is as far-reaching as their fashions, and they have a rogues' gallery that no one has seen.

It would be a mockery to apply the word "fashionable" to these women; they would despise it. They never go out at all; one sees Mme. Chéruit, Mme. Paquin, Mme. Wagner, and Mme. Lanvin at the races, the opera, the Russian ballet, and the smart restaurants, but the Callot sisters, never.

Although they are industrious, they have curiously enough been described as blind women, groping among a heap of marvelous materials, putting together bits and arriving at a result good or bad almost, as it were, by chance.

#### METEORIC CAREERS

Had Mme. Franc lived, she who was the head of the house of Premet, the world would have heard much of her personality. Within two years she came in and went out in a burst of meteoric glory. She was a business woman, energetic, lively, hard-working, and was always in a hurry, making, remaking, designing at a tremendous speed. She had no settled convictions and followed no particular line, yet she had the power of jumping intuitively at some brilliant result that carried her to victory. Be-

(Continued on page 100)

#### THE THREE FATES

A curious situation controls the house of Callot on the rue Taitbout. Its gowns are known wherever smart gowns are worn, yet the women who govern the house are almost mythical. Few there are who, having bought clothes at this house for years, could tell what the sisters look like. There are three of them, one of whom is married and remains the chief designer. They are elderly women, serious, hard-working, cryptic in what they say and do, and so Paris has likened them to the three Fates, and there are many in the world who give them the credit of controlling the destiny of fashion. They silently govern their workrooms and dominate fifteen hundred workers and many buyers, for the American dealer in clothes awaits the word of Callot with





WILFUL FASHION HEEDS THE CUT OF THE VICTORIAN BODICE AND LENDS EAR TO THE TALE  
OF TUCKS AND FULNESS TOLD BY THE VICTORIAN SKIRT, BUT SHE FRANKLY SCORNS THE  
VICTORIAN NIPPED-IN WAIST AND GIRDS HERSELF WITH A SASH IN TOKEN OF DEFIANCE

*Agnes makes the full skirt of a black satin gown seem fuller still by means of graduated folds and by contrast with a tight underskirt. Gold, blue, and red braid edges the kimono waist at the neck, and inside the braid is a plaiting of white chiffon which laps over in the front to give the effect of a vest. The belt and the buttons are of black satin and the flared satin cuffs are finished with a chiffon frill. The under-cuffs are of the blue, red, and gold braid, and there are panels of the braid on the skirt*

*Fearful lest they be accused of omitting the underskirt, Martial et Armand cut an odd bit out of the left side of a black faille skirt, and having thus paid their respects to past fashions they proceed to further embellish the skirt with tucks, yoke, and braid trimming in a manner distinctly new. The long-waisted bodice is trimmed with black braid and has a chemisette of white chiffon, edged at the collar with skunk and finished with two black silk tassels. The buttons are covered with white satin*

*Not even the most feminine of frocks is safe in these days from a touch of militarism. Behold the martial looking silver buttons and braid loops which ornament the front of a Bulloz gown of blue taffeta. The collar is of white linen embroidered in blue. The sash is of the blue taffeta knotted on the left side, and below the short full skirt peeps a narrow petticoat of blue serge. Deep cuffs closed at the sides with buttons and loops to match those used on the front of the bodice finish the narrow set-in sleeves*



# THE INNER SHRINE OF THE BOOK LOVER

Not by Age nor by Fame, but Solely on the Basis  
of Its Intrinsic Interest to the Owner, May a Book  
Find Place on the Shelves of a Personal Library

A PERSONAL library is the highest form of the private library. Just as any painting is a painting, even though it is not a notable one and not the work of a master, so any library owned by an individual is a "private library," but the collection must show intelligence and rare discrimination in both selection and plan before it justifies the title or respect of "personal library."

## THE COLLECTOR'S LITERARY SOUL

The personal library is an expression both of the collector's personality and of his mentality. It indicates sincerely his intellectual tendency, and is the embodiment (not to take the phrase too seriously) of his literary soul. Moreover, it is a library, in the technical meaning of that much abused word, for it is intelligently selected and properly arranged, and its units are books rather than mere volumes. Books, to the book lover, are possessions of the mind, repositories of thought, emotion, art, beauty, and inspiration, which he has made his own by years of reading and of study.

In contrast with the personal library of books is the impersonal conglomeration of volumes. To countless readers, certain volumes are living realities, but to the owner who has not read them, they are merely so many pages of paper, printed and bound,—dead volumes. They are the "things one ought to read," but never does read; they "look well" with the names of great authors on their backs; but they give a false impression of their owner's appreciation of literature. In its average form, the impersonal library of volumes is commonplace; in its lowest state, it is insincere. It ranges from ill-assorted volumes chosen at random to "complete editions" of an author's works, the "selected fifteen-foot shelf of the edited classics of the world." Verily, the first prize for the best method of discouraging reading should go to the "selected classics of all nations," the second to the "complete edition."

## THE FALLACY OF COMPLETE EDITIONS

The backbone of a personal library is sincerity. By far the greater number of its books should have been read and found valuable,—should contain something which makes it worthy of permanent place, and of the collector's book-plate. Complete editions should be the exception. The custom of acquiring all the works of an author should be limited to rare and first editions, to works for study of a special field, and to books of a few favored authors whose entire output has been read and approved.

The fact that complete editions damp the reader's interest is by no means the only reason for avoiding them. Value received for the money spent is a point to be considered. Complete editions increase the profits of publishers and booksellers enormously, for by selling many at a time they are enabled to attract the public by lower prices per book and still take in higher profits than they could get by selling the books separately. The purchaser almost invariably finds that he has more than he really needs, but he fails to realize that instead of buying a set of twenty volumes at \$30, and reading five of them, he might better have



The binding for a book on the van Eycks is hand-wrought with a design from a flower often found in their paintings. Metal work in dull brass in the same design; binding by Edith Diehl

that is, without abridgment, introductions, or editor's notes. If books are to be thoroughly enjoyed they should be read at first hand, and not through the medium of some editor who "selects" or constitutes himself an interpreter. It must be admitted that certain books require commentaries for intensive study, but they do not, as a rule, require them for reading, and few commentaries are so sound that they should be allowed to stand between the reader and the original.

## FINE POINTS IN TYPE

The books of the personal library should have fairly large and very clear type. The design of this type, the quality of the printing and of the paper, should be consonant with the dignity of permanence. If the collector knows the fine points of type design—the formation of serifs, the functions of thick and thin lines and of open spaces, and the delicate problem of using leads to give the proper spacing between lines of type, if, in short, he knows the means by which the type designer and the printer attain

legibility as well as beauty of form, he can depend upon his own knowledge to select well-printed books. Otherwise he will find it interesting to examine a textbook like Frank Chouteau Brown's "Letters & Lettering," or "The Practice of Typography" and "Types of the De Vinne Press," by Theodore Low De Vinne.

It is a rare example of modern printing that can stand comparison with the finest printing of that golden age when printers made their paper by hand, made their ink by hand, cut their beautiful type by hand, and printed by hand. The comparison is unfair to the modern printer, for, with all his tremendous advantages of machinery, he must forego the old printer's advantage—the use of as much time as he needs. Within the past ten years, however, printing has come into its own again as an art, and it bids fair to reach the highest plane it can ever reach while printing is done by machinery.

The paper on which books are printed should, in general, be thick, not too smooth, and not a dead white in color. The pages should have generous margins,

and the leaves, as a rule, should have uncut edges. "Uncut" does not mean, necessarily, that the leaves must be cut by the reader, though some people prefer to do this. It means that the edges of the leaves have not been cut smooth by machinery. A book with the top edges gilt may be "uncut" if the outer edges of the leaves are not trimmed. When, in rebinding, the margin is trimmed too closely, the effect is bad, and the collector should instruct the binder to avoid such mutilation, and to leave as wide a margin as possible.

## SUITING BINDING TO BOOK

The material, color, and decoration of any binding must first of all be adapted to the contents of the book. Some collectors choose a neutral uniform binding for all their books; others choose a separate binding for each author or even for each book, and this gives a definite personality to each volume. For the books which are especially loved there should be special bindings, hand-made and designed to suit author, book, and owner. Examples of rare and beautiful work by modern binders are shown with this article, and such bindings, appropriate to the book, can be made to order.

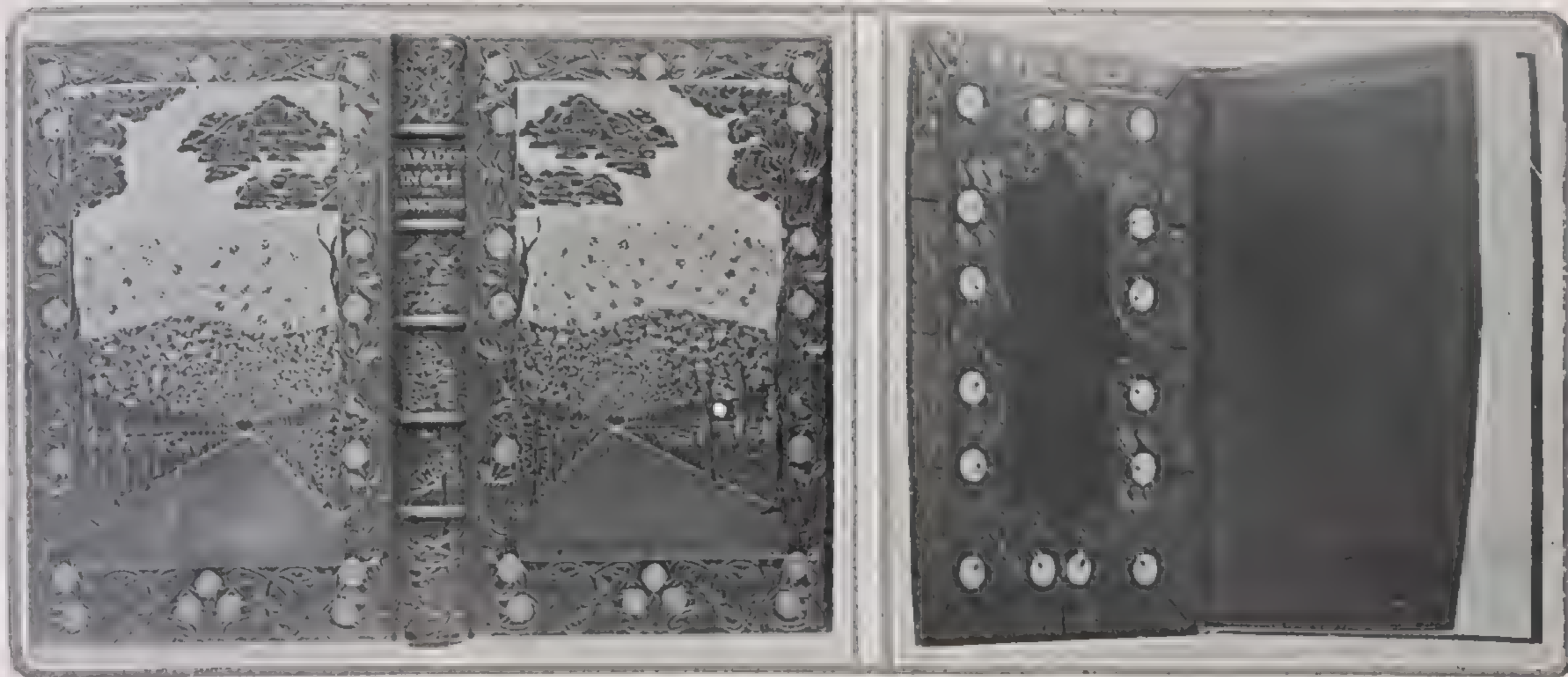
A test of a binding may be made as follows: Lay the book on its side. Raise the cover board and allow it to fall back into place. If it falls easily and rests absolutely flat against the body of the book, the binding has been well done.

Every collector should have a book-plate; it should be the best he can afford and should be carefully attached in the center of the inside of the front cover. Good designers of book-plates and good engravers are few in number, and the book lover who succeeds in finding the best of each for his purpose is indeed fortunate. Heraldic devices are most appropriate for book-plates and are often the only decoration except the lettering of the *Ex Libris*. The armorial bearing must be so drawn that it conforms to the laws of heraldry, to the rules for representing heraldic tinctures in black and white, and to the artistic principles of the composition of such a design.

## THE "CLASSIC" HOODOO

Every now and then some authority publishes a list of books which every one ought to read. There is a vast deal of nonsense and humbug preached about these listed classics. Summed up, the preachment is as follows: "These" (naming exactly twenty or just one hundred) "are the greatest world classics. Read them, on your peril, if you would be considered a person of liberal education. If

(Continued on page 97)



A tree-sheltered rose garden in leather inlaid in colors forms a fitting binding for a reprint of the first book on gardening published in England. The inner cover is similarly enriched; binding by Charles Scribner's Sons



# ARCHITECTURE AFTER THE FORMS OF NATURE

IT is as a land of a wonderful past that one thinks of Spain, a land of secluded grandeur and medieval castles, and all this is true enough of Spain, except for that northeast province, formerly known as Cataluña, but now comprising four provinces of which the most important is Barcelona. Here is a haughty little land of contradictions, a tiny country of romance, or revolutions, and of bombs, which has its own art and letters, music, language, and politics, which spurns royalty and has furnished Spain with a "home-rule" question to rival the Irish, yet which controls two thirds of the business of Spain.

## FUTURISM MADE PRACTICAL

It is not surprising that this has generated radicalism in art, and given rise to an astounding venture into the realms of the futurists by the architects. These men may be said to form a distinct Catalan School of Architecture, which leads an architectural revolution, and which, declare its supporters, has for the first time rendered the new art movement practical.

All the strange and nebulous ideas that the futurists and the synchromists have but timidly splashed in paint or daubed in clay, the Catalan architects have corralled and harnessed, putting into order by their genius the chaos of all the new art theories and finally materializing them into what can only be called anarchist architecture.

It is in domestic architecture that the Catalan architect is experimenting with his most bizarre ideas. So here is what happened when we laid our idea of a cozy little apartment before our kindly Spanish friends, and accepted their offer to conduct us on a home-hunting expedition.

"Perfectly, the very thing for you," they exclaimed with fervor, and led us deferentially up to a building with windows upside down, balconies on the bias, a roof that humped like an enraged caterpillar, turrets that sprang out from every corner, and a façade that looked like the drop-curtain of a theater, scalloped at the edges. Everything which would ordinarily be straight was on the curve, and every inch of the area was sculptured or colored or both.

The egg-shaped portal opened into a monumental entrance hall. Up and down the wall and circling up the stair-

Men with a Mission, Like the Futurists Whose Theories They Materialize, the Catalan Architects Propose to Eliminate from Life the Debasing Influence of the T-square and the Plumb-line



*As decorated tiles, highly glazed, and white porcelain are the favored materials of the Catalan architects, and as elimination of corners is a principle of their art, their up-to-the-minute dwellings may fairly claim to be both fire-proof and germ-proof*

way, ran a tangle of floral forms in the gaudiest of colors. The janitor, housed in a glass box by the door, was busy, for all Catalan janitors have a trade; but he confidently gave us the key, and we entered a tiny elevator, gilded like a parrot's cage, pushed the button, and sent ourselves up to the vacant floor.

With the air of introducing children to a surprise party, our Spanish friends threw

open a massive gilded door. Cozy indeed! We might have come into a tropical jungle! Garlands, bouquets, and wreaths of flowers, embossed in high relief and painted in red, green, yellow, and purple, all outlined in gold, clamored riotously over the walls, were plastered over the ceilings, and ornamented every corner. The rooms were spangled like the dress of a harlequin,

and there were over thirty of them! Brazen chandeliers, draped in yards of crystal fringe, spread their octopus arms in all directions. The sky-line of the rooms looked like the serrated profile of a mountain range. There were ornate friezes above the chair boarding, which was of porcelain of many shades, and porcelain tiles were introduced wherever they could be made to stick.

The dining-room, large enough for a restaurant, opened out into a loggia with a ceiling of embossed floral designs, studded with a blaze of varying tinted electric lights and supported by fluted columns of gold. For something more cozy there was a breakfast-room, which, being only half as large, had only half the amount of gold and gilded wreaths. Off it opened a tiny, perfectly appointed chapel, for in the Spanish fashion a chapel is attached to all chic dwellings.

## ART AND IMPROVEMENTS

At the end, the decorator had evidently looked carefully over the apartment for any vacant spaces which might have been accidentally left and had filled them with prismatic waves of paint. Even the radiators were painted or enameled in a brilliant color scheme which it warmed one just to gaze upon. Yes, certainly, there was steam heat, and hot and cold water, and telephone service. Backward Spain, indeed! These are the most up-to-the-minute apartments in Europe. This only shows the true greatness of these Catalan architects. While smaller artistic natures would have relied upon all this gorgeousness to distract the impending householder from prosaic details, and been content to dazzle the housekeeper into indifference to the bathroom and oblivion as to the kitchen range, the Catalan craftsman has scorned to take any mean advantage or shield himself behind the fact that no Spanish

(Continued on page 94)



*In Catalan theory, the country home expresses gaiety, so this seaside dwelling plays tricks with its quaint gables and chimney stacks, and the outside stairways seem to be picking up the skirts of the roof preparatory to tangoing down to meet the waves*





*A mere thread set with tiny oblongs of diamonds glimmering between oblongs of black onyx and weighted with pear-shaped pendants of diamonds*



*Each pointed end of black velvet edged with diamonds and each point tipped with a pearl make an odd sautoir. This and the jewelry at the left from Charlton*

*The popularity of the omnipresent collar of woven pearls is given a fillip by the bright gleam of a bit of black onyx here and there in its length*

## WITHIN THE JEWEL BOX

WELL did Faust's astute ally know the measure of his lure when in the fastness of Marguerite's garden he left a jewel casket, for all women are sisters in the love of precious stones, and doubtless Marguerite knew no thrill more potent than that of the modern woman when she espies an unusually lovely trinket in the shop of her favorite jeweler.

Few are the women who could not find something to wax enthusiastic over in the almost inexhaustible number of lovely novelties which are seen at the opening of the season in New York. Here, in the exclusive shops in Fifth Avenue, is displayed the work of the master craftsmen who, for the delight and despair of women, spin cobweb designs in platinum encrusted and inlaid with jewels.

### DIVIDING JEWELRY AGAINST ITSELF

Jeweled ornaments may be divided generally into three classes: those to be worn in the morning, those suitable for afternoon wear, and those for evening wear. Beyond question, the designers have recently given us more novelties in jewels for the morning and afternoon than for the evening.

The blouse with the deep V-shaped opening in front has caused the designing

Diamond Baskets Full of Diamond Flowers; Bits of Limpid Crystal; Carved Moonstones for Roses; Platinum Fretted with Gems for Leaves



of peculiarly beautiful ornaments for the throat and neck, and the newest of these is the sautoir of black velvet ribbon, an example of which is pictured at the upper right on this page. The pointed ends are edged with diamonds with a pearl at the tip and are caught together by a ring set with diamonds. Instead of a sautoir, a twisted chain of seed pearls combined with black onyx and crystal beads may be worn. Such a chain is of great delicacy and refinement, and is intended for either morning or afternoon wear.

### POINTS OF JET

The combination of the jet black of onyx with the white fire of diamonds is a new feature of jewelry that is immensely effective. An attractive example of this combination is seen in the narrow collar of pearls illustrated in the lower of the two photographs at the top of this page. The bow in the middle is of diamonds edged with onyx and fringed with pointed tassels of onyx. This new collar is made to wear high around the throat; it adds the finishing touch to an afternoon or restaurant gown.

Charming, indeed, is the thread-like chain of diamonds and onyx caught with a jeweled clasp which is shown at the top of this page. It is finished with two long



*Of ivory painted exquisitely with three Greek figures is the center of a double pyramid watch pendant. Watch from Dreicer*



*This rock crystal and diamond pendant and the two at the right are from the Arts and Crafts Society of Boston*



*A little fence of diamonds upholding a superb jeweled ball mounted with osprey in this Dreicer ornament. Evening coiffure arranged by Pierre*



*Hung on a platinum chain are hand-carved moonstones for flowers and platinum fretted with diamonds for leaves*



*An exquisite figure carved on crystal over abalone and wreathed in platinum roses with petals tightly curled over diamonds*



pear-shaped ornaments, each holding a solitaire diamond. The touch of black in jeweled ornaments adds an arresting note, an air of distinction, just as it does in a frock.

#### JEWELRY FOR AFTERNOON

An exquisitely wrought chain ornament and pendant and two beautiful plaques made by Mrs. William H. Klapp, a member of the Arts and Crafts Society of Boston, are shown at the bottom of page 57.

The pendant shown in the small oval at the lower right of page 57 is of hand-carved moonstones and hand-carved platinum set with diamonds. A long ornament of the same design as the pendant forms the clasp on the chain. In the tiny figure carved in the rock crystal that forms the center of the plaque photographed at the extreme right on page 57 delicacy and sureness of touch are discernible.

Shown at the lower left of page 57 is a charming watch pendant. A double pyramid of crystal is edged with diamonds and itself frames an ivory medallion with three exquisitely painted Greek figures. This hangs from a diamond chain that is a marvel of design and workmanship. Thus, while producing the effect of a pendant, the ornament is, in reality, a watch.

The platinum and diamond watch pendant illustrated on this page is of unusually

delicate design. A blue moonstone with a carved figure of Cupid forms the center of the watch pendant. On the reverse side of the pendant the tiny watch is surrounded by a circle of diamonds.

While the smartest ornaments for the neck and throat are, as a rule, set with diamonds, colored stones are used, to some extent, in brooches and in bracelets; usually, however, they appear in combination with diamonds. The charming diamond-shaped brooch shown in the lower group of jewelry on this page is made of large emeralds outlined with a lace-like edge of tiny diamonds.

#### THE OMNIPRESENT WRIST WATCH

The popularity of wrist watches seems to be steadily increasing, which is scarcely surprising, as, apart from their convenience, they are most attractive accessories to the costume. The one illustrated in the group with the brooch just described is of unique design. The watch closes with the face downward, and shows a cover that is especially lovely.

Bangles and armlets in new designs of all possible descriptions are quite the fad, and the woman of fashion has her jewels reset each season to fit the new designing as readily as she changes the models of her gowns. A jeweler is sent for; he arrives with two small tin boxes of wax—black, and white or yellow. The black wax is used for the white jewels and the white wax for the colored ones, as in this way both are shown to their advantage. The jewels are removed from their old settings and placed in the wax in a new design, worked out as elaborately or as simply as taste dictates. The setting is then traced in the wax and the stones are placed in position so that the effect of the finished trinket is obtained.

The charming bracelet illustrated on this page at the right of the brooch, is flexible, and is set with diamonds only. It is of a somewhat conservative type, but is exceedingly effective.

#### LONG LIFE TO PEARLS

With the street costume pearls are much worn. Close earrings, a short string of pearls for the neck, a pin in the design of a circle or a horseshoe, perhaps, or a rose setting of pearls for the finish of the open collar are pretty ways in which the fad for pearl street jewelry evidences itself.

A single large pearl set high or one pearl surrounded by small diamonds is effective for a ring. As for colored stones

set in rings, emeralds, topazes, or sapphires are particularly effective, especially if worn with a bar pin jeweled to match.

One ring worn on the third finger of the right hand is considered smart. The fashionable setting precludes the wearing of more than one ring to a finger since the high cabochon jewels do not look well with any other ring.

That luxury designed especially for the smartly gowned woman, the gold mesh bag, continues to be as chic as ever, and, if possible, is more rich and effective than in the past. The framework is often set with sapphires, rubies, emeralds, and diamonds. The frame of the bag shown on this page is of green gold inset with sapphires and diamonds; it has sapphire clasps.

#### THE JEWELS OF EVENING

Unlike the jeweled ornaments for morning and afternoon wear, which are light and delicate in design, many of those worn with evening dress are splendid and massive in effect. Corsage ornaments blaze with massed diamonds, closely set. The brilliant bow-knot of diamonds photographed on this page, from which hangs a deep fringe of pearls, is superb. The loops and ends of the ornaments are flexible so that it can be worn in different positions. The latest fad is to wear such a bow-knot of diamonds as this pinned slightly to the left on the velvet band around the throat.

One of the most distinguished of the novelties in corsage ornaments seen this season is the large and brilliant one of diamonds illustrated at the upper right. It is in a Renaissance design with the fringes as well as the main part of diamonds. The whole ornament is flexible, and will adapt itself to any part of the corsage. In the middle of each of the

large rosettes is a single diamond and in the middle of the ornament as a whole is one superb diamond.

Curiously enough the stately tiara is not so much in fashion, at least in this country, as it was. Occasionally a tiara may be seen at the opera, but many women have had the jewels in their tiaras reset in smaller and more becoming ornaments for the hair.

The diamond ornament for the hair illustrated on page 57, which has a soft white aigret waving above it, is much more becoming to most faces than is the tiara, and, a most original property, it can be used as a bracelet by merely detaching the aigret and the centerpiece from the halo of diamonds.

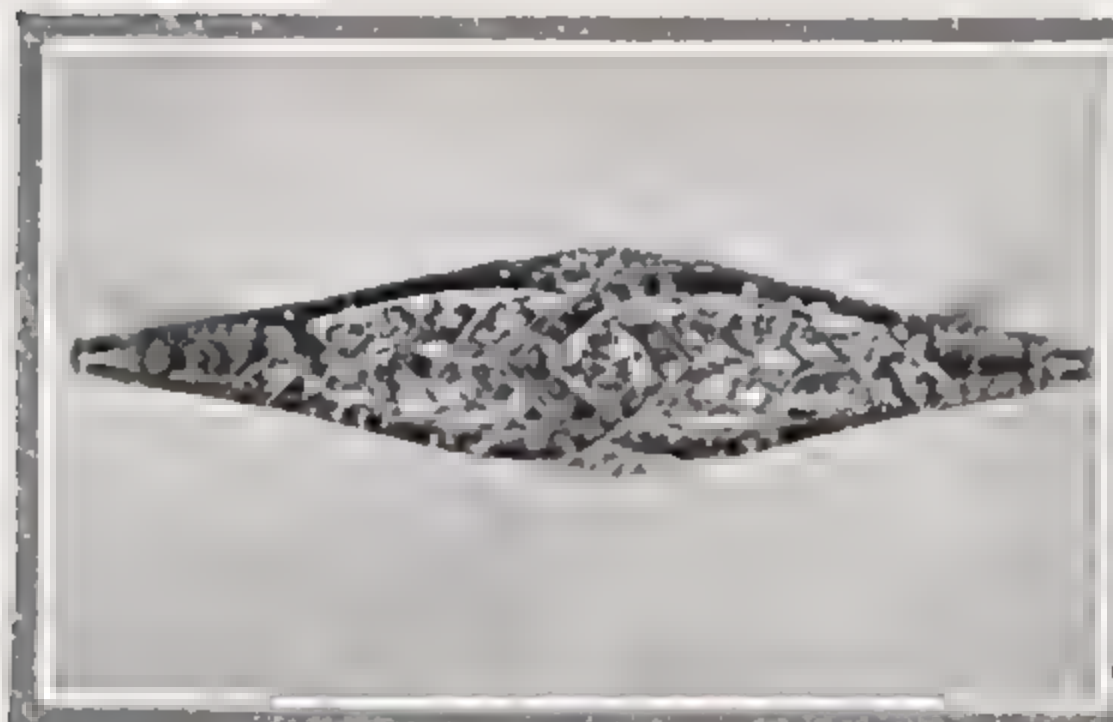
#### THE PASSING OF THE DOG-COLLAR

One must also chronicle the passing, to a large extent, of the high dog-collar of jewels. The woman no longer young finds the narrow jeweled collar, three quarters of an inch high, or the black velvet band with a diamond ornament and clasp quite as becoming, however, and much more comfortable. For younger

(Continued on page 64)



Linked luxury long drawn out, indeed, is a gold mesh bag in a frame set richly with sapphires and diamonds



Bands of emeralds bearded on both edges with diamonds and outlining a plant-like design of diamonds compose this dainty brooch



Set round and round and up and down with diamonds large and small is this flexible bracelet with five large diamonds at the front



An innovation in the affairs of wrist watches is one with a watch that turns its face to the wrist



Its back to the world, the industrious watch looks a mere ornament. Five pieces from Theodore B. Starr



One of the successors to the dog-collar is the slender chain delicately jeweled and supporting a light pendant



The eye of the colorist and the skill of the craftsman combine in fashioning for a watch a fair outside. From Tilden-Thurber of Providence

A corsage ornament in Renaissance design, blazoned with massed diamonds marvelously matched. This and collar above from Dreicer



According to the fad of the moment a bow-knot of diamonds may be pinned on a neck ribbon. From Charlton



THESE THREE FROCKS AVER THAT  
LARGE OR SMALL, HIGH OR LOW,  
STRAIGHT OR CURVED, THE WAIST-  
LINE SHALL BE DEEPLY GIRDLED



Lest it become the sport of every passing breeze, the edges of this white chiffon frock are weighted with pink roses. Paris has seen to it that there is fulness aplenty in the skirt, though it is shirred in to match the blouse, and modesty has seen to it that a frill of crystal beads conceals the ankles. A band of transparent lace extends across the front of the waist, and two big roses droop over one shoulder

Upon a minaret skirt of rose tulle is mounted a deep, pointed flounce of lace, the delicate tracery of which overlies almost the entire surface of the tulle. A girdle, so broad that it attains to the importance of the smart corselet, is made of "feuille morte" (dead leaf) velvet brocaded with great gold autumn leaves. Bands of otter bound each portion of the frock at the top and bottom

In this white tulle frock the little bit of tulle bolero added to the little bit of lace bodice, makes, fortunately, a little bit more, and with a wide blue collar of tulle to top it and a few dozen glimmering blue "pampilles" to dangle below it, it constitutes the most fashionable degree of unsubstantiality. A short distance below the blue taffeta girdle is a row of white tulle quilling tucked up by a row of pink roses



## THE YOUNGER GENERATION

Frocks Which a Small Maiden May Wear Upon Occasions Grave and Gay, and a Coat Wherein Exterior Daintiness Conceals Interior Warmth



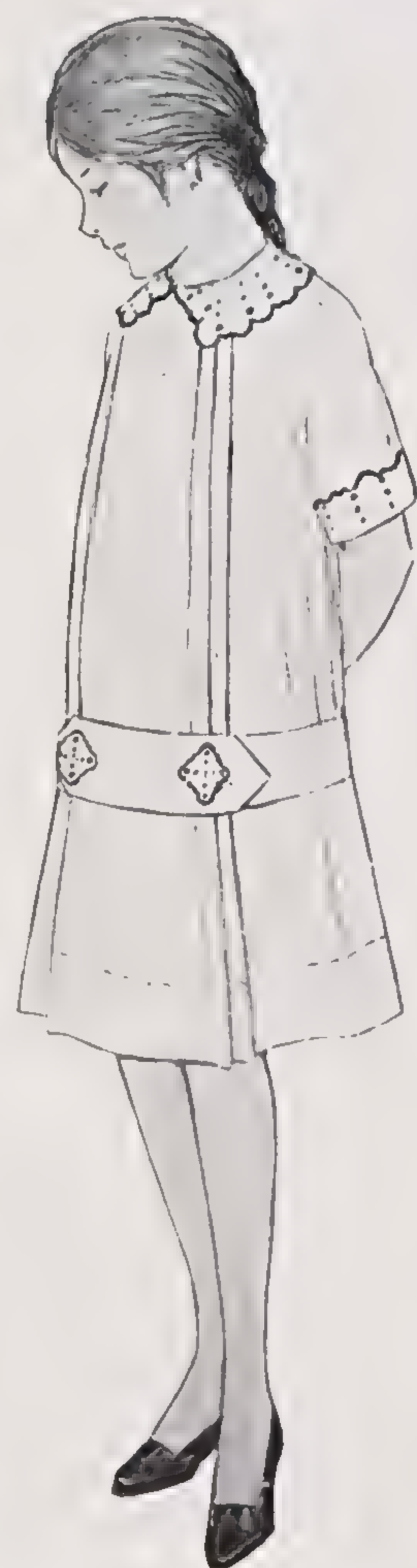
*Any little girl can see the similarity between the sheer linen frock at the upper left and the gowns that "grown ups" now wear—it is the long line at the left side. Valenciennes lace and hand-embroidery are the trimming, and there is a ribbon run through beading at the waist. Sizes three to six years*

*As snug as the woolly play coat is a white coat of quilt-like brocaded matalassé trimmed with tailless ermine which a little girl from three to six years old may wear. Collars and cuffs are of white faille silk. Of white chiffon is the hat trimmed with white ribbon and white ostrich feathers*

*To her fifth birthday party a little girl would like to wear a frock with as many frills at the edge as she is years old—especially if the plaited frills be of net and the perky skirt of batiste, and the little net waist have tiny flowers embroidered by hand upon it. Pink ribbons might match the pink faille of a hat trimmed with one pink rose and a curling wreath of ostrich feathers. The frock pictured comes also in four- and six-year sizes*

*When a girl has grown to be six or eight years old she may don a party frock of sheer linen lawn with a square neck and short sleeves. The waist is laid in clusters of tucks between Valenciennes bands, and the skirt is trimmed to match. Three crosswise tucks provide amply for the exigencies of growing*

*Much like the designs one cuts out of colored paper at kindergarten is the brown hand-embroidery on a white linen lawn school frock for a girl from six to eight years old. It is made very long waisted, and plaited lengthwise front and back. The models on this page are from Grande Maison de Blanc*





# SMART FASHIONS *for* LIMITED INCOMES

**I**N a season when every one is trying to economize, Fashion shows her usual contrariness by the extensive use of one of the most expensive of all trimmings—fur. The only course for the woman of limited income is to try what ingenuity can do to outwit such arbitrary ruling, for no daytime frock or street suit seems quite complete this season without fur of some sort, and even the evening gowns use it plentifully. Fortunately, there are a few furs which are beautiful and are only moderately expensive, and, in addition to these, there is fur cloth, in the making of which one well-known American manufacturer of textiles has achieved a rare success. Only the closest examination can distinguish the baby lamb cloth, or broad-tail cloth, which he manufactures, from real baby lamb skin.

## SO FAR MAY FUR CLOTH GO

Many women to whom only a real fur is acceptable for wraps or separate scarfs, concede that for trimming a fur cloth may be appropriate and smart. The models illustrated on these pages show how the rich, soft fur cloths may be utilized on gowns and suits, with good effect.

Women who do not find the long semi-fitted dress becoming, and there are many who do not, will find such a model as that at the left of the group on this page an excellent one. For a morning dress, a twilled wool velours or a heavy gabardine in beige would be extremely smart with the collar, vest, cuffs, and the band outlining the skirt of black fur cloth.

The sleeves of this frock are cut in kimono fashion and are long and close, finished with a distinctly wide cuff. The skirt is gathered on the hips and is finished by a three-inch band of fur cloth. Both the waist and the skirt fasten with buttons down the center back.

## TRIMMING THE TAILORED FROCK

The dress at the right of the two on this page is a semifitted model, in which the straight line is relieved by fulness on the hips. In front, the dress hangs straight from the shoulders to the hem and it closes in two deep tabs, each of which is fastened by two large buttons. A novel trimming on this dress is the braided panel which is used around the armhole on the waist and extends down the sides of the skirt. Into these panels on the skirt are set plaited sections which have an inverted box plait in the middle and two side plaits. The back, like the front, hangs straight from the shoulders. The collar and cuffs may be of skunk, squirrel, or of fur cloth. A variation of this model might be made by inserting fur cloth in the front, and by using it in place of the braided sections at the sides.

Fur cloth may be used for the collar, vest, and sleeves of the separate coat. The model shown on page 62 is of velvet lined with charmeuse and the vest and standing collar are of baby lamb cloth. Black velvet with black fur cloth may be lined with peach color or gold or salmon colored silk; or the coat may be of *tête de nègre* or deep green velvet with the black fur cloth and a light lining of any desired color. This wrap is easily made, as it is cut practically in one piece. The fur vest and collar are also in one piece, and the sleeves are set under the edge of the coat. Such a garment is essentially practical, and need not be expensive.

## ON THE GARB OF AFTERNOON

An afternoon model which employs fur cloth trimming to advantage is shown at the top of page 62 in the second sketch from the left. Broadcloth is the material of this dress, and the collar, cuffs, belt, and the band which edges the underskirt are of fur cloth. A satin

Since the Perversity of Fashion Demands Expensive Fur Trimmings in War Times, It Remains for the Ingenuity of Woman, Aided by the Skill of the Manufacturer, to Outwit the Mode by Substituting Fur Cloths



*Though only real furs win acceptance as separate scarfs and muffs, place in the ranks of fashion is accorded to fur cloth when it appears as trimming on tailored frocks of wool or velvet. The frock at the left achieves the new combination of beige and black in twilled wool velvet of beige and trimming of baby lamb cloth, while that at the right uses the same fur cloth with green zibelline*





*Evening cloak by night, afternoon coat by day, the wrap of velvet and broad-tail cloth fits many needs*

*Afternoon modes adopt fur cloth and justify the adoption in a gown of broad-cloth and broadtail cloth*

*A wine red gown holds that the art of using fur cloth lies in using it a bit more sparingly than fur*

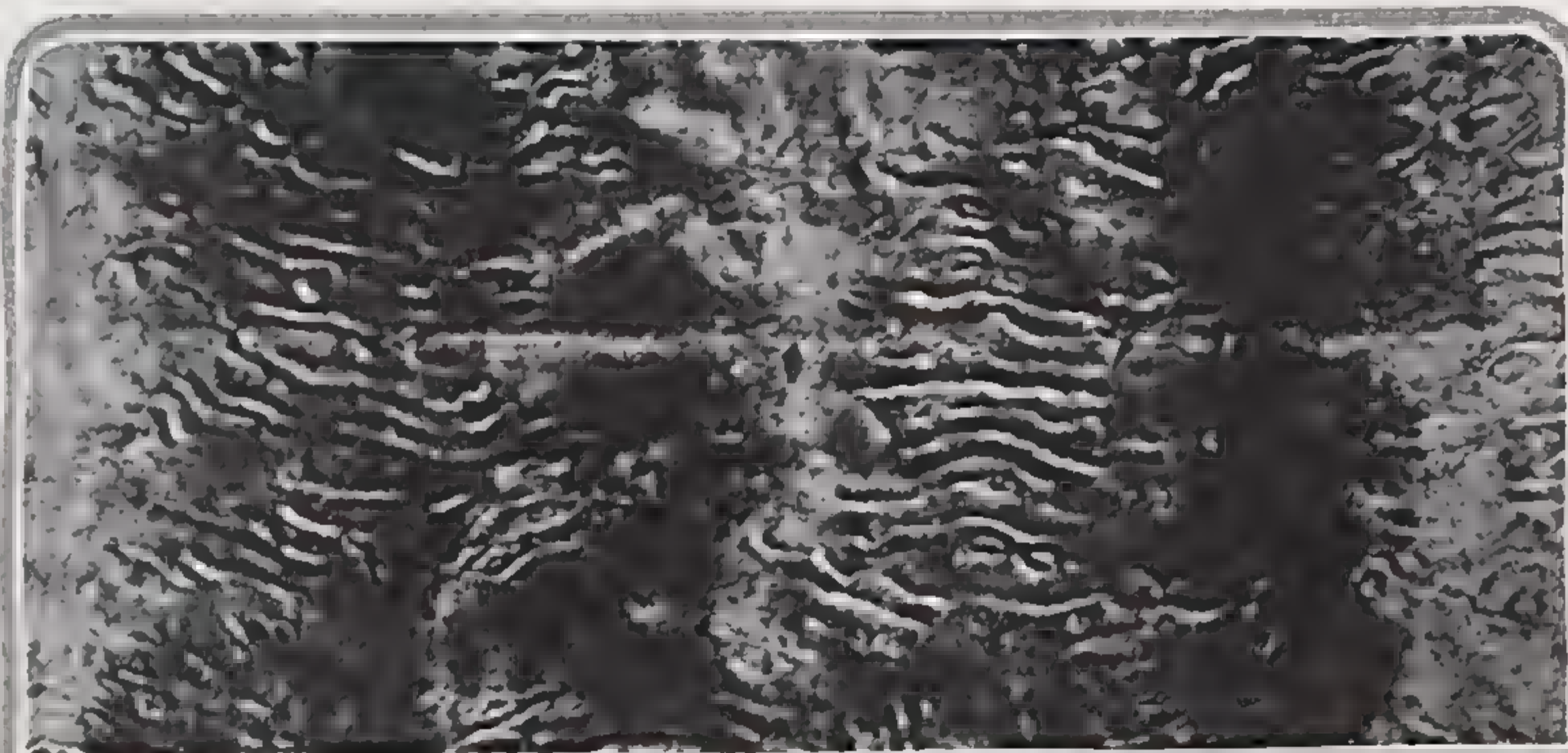
*A velvet suit backed by the presence of the accepted trimming, baby lamb cloth, dares a muff of the same material*

finished cloth in *tête de nègre* would be a smart material for it, and brown velvet might be used to trim the neck and to outline the shaped girdle. The waist of this frock is slashed for a few inches in the middle of the front just above the bust, and the lower section is slightly gathered to the upper section to give fullness. The line of the dress is loose and semifitting, but the girdle holds it in a trifle at the waist.

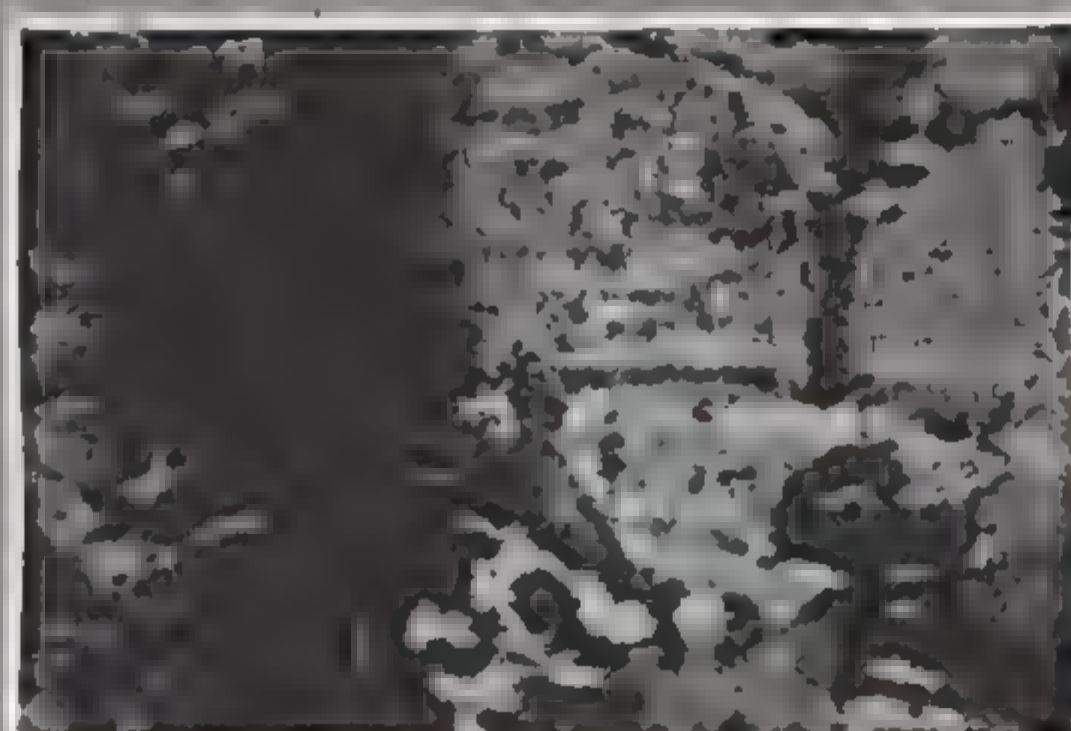
It is interesting to know that smart dressmakers are making these dresses on close-fitting linings and that when there is an underskirt, as in this frock, it takes the place of a petticoat. The overskirt, which is gathered around the waist, is about three yards in width at the bottom, and instead of being hemmed in the usual way, it is finished with a picot edge. For such a dress as this, the underskirt should be of a soft silk, either a good China silk or charmeuse, and should extend below the knee to the point where the cloth band is set on. At the bottom of this cloth band is the band of fur.

#### IN BURGUNDY RED

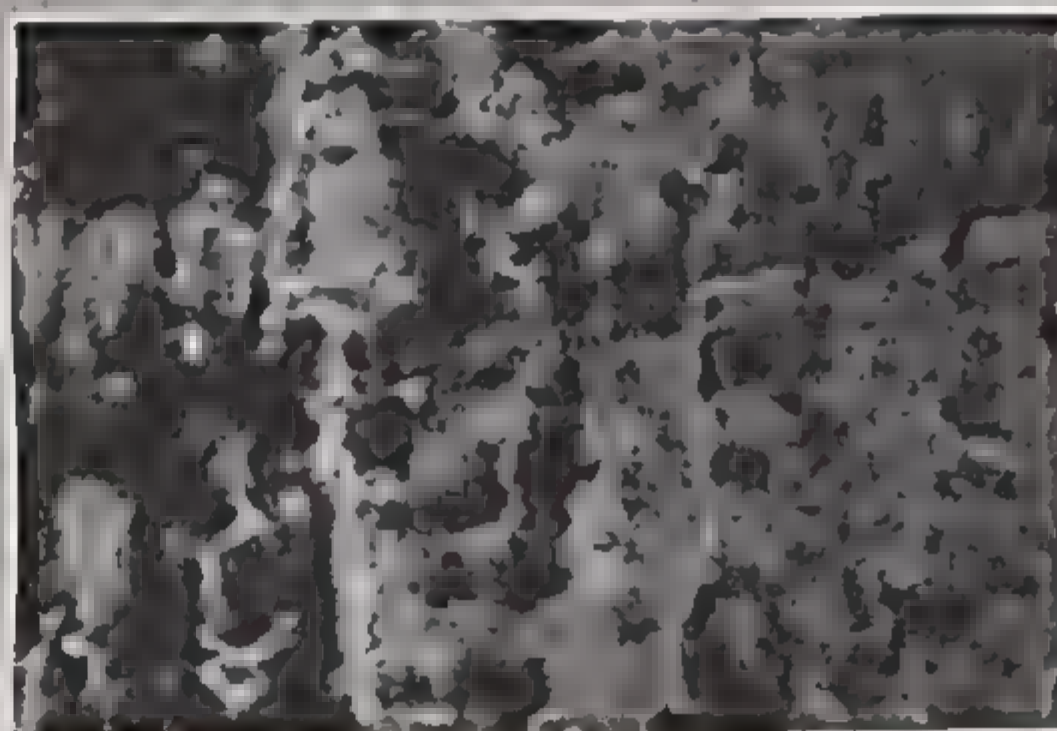
A dress of Burgundy red faille, sketched at the top of this page, the second from the right, also makes effective use of fur cloth. This model shows the close-fitting bodice, fastened below the bust at the center front by steel buttons. The high turn-over collar at the back and the deep turn-over cuffs, as well as the tab sections which give length of line to the front, may be of broadtail cloth. The skirt is one of the new models, which has the set-in panel of the same material as the skirt,



*The American manufacturer of textiles has attained exceptional success in his production of a woven cloth which closely resembles the costly baby lamb fur. Three samples from Salts*



*The manufacturer is offering many interpretations of the smooth, varying surface of baby lamb fur*



*Lustrous, soft, and light in weight as compared with fur, fur cloth makes highly satisfactory trimming*

so that it gives variation of line only. Steel buttons are placed on one side of this panel and buttonholes on the other. If it is desirable to emphasize length of line, this section may be filled in with the fur cloth, or if a shortening of the lines is needed, a four-inch band of the fur cloth may be used around the bottom of the skirt.

#### THE ONE STEP FURTHER

Attractive trimmings of fur cloth are shown on the suit at the upper right corner of this page. This would be equally attractive in either velvet or the wool velvet. The deep turn-over collar, which is very smart indeed, the muff, and the pointed band around the bottom of the skirt are of the fur cloth. The jacket is one of the shorter models of this season and has a broad belt fastened by two fur buttons. The skirt may be cut in circular fashion or, instead of being cut absolutely circular, it may have a little fullness introduced at the hips by three rows of shirring. This placing of the fullness in skirts at the hips, leaving the front and back plain, is a noticeable feature of the season's gowns.

*Note.*—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order, in the sizes of 34 to 40 inches bust only, the patterns of models published under this department at the special price of \$1 for a separate skirt, jacket, or bodice; \$1.50 for a three-quarter-length coat; and \$2 for a suit or gown.



## S E E N I N T H E S H O P S

THREE charming dance frocks, youthful and new in line, are sketched below. They each show a variation of the tiered skirt, and are all so carefully designed and made that they do not give the impression of being ready-made frocks. On the contrary, they give the effect of lovely gowns made by specialists in girlish models. Indeed, so satisfactory are they, that one wonders why the shops do not show more frocks of this character and cease to display models patently ready-made. The frock shown at the left of the group is of flesh colored, plaited net under which are deep rose colored roses. A soft girdle of delicate blue satin ribbon is the only color relief. Neither materials nor trimming are elaborate and it would be difficult to imagine a more charming frock for the type of young woman who looks her best in filmy, delicate creations.

## TO INCARNATE GIRLISHNESS

Of the same character is the frock sketched at the right of the one just described. Three flounces of delicate blue chiffon, deeply girdled in flesh pink satin, are the skirt, and the bodice is of softly draped blue chiffon and delicate, cream colored lace. Both of the frocks just described come in white and delicate evening colorings and may be ordered in special color combinations.

For the type of girl, usually of brilliant coloring, who needs a striking costume, the gown shown at the lower right is

## Filmy Evening Frocks and Their Natural Companions, Long, Fur-trimmed Wraps—Some Pretty Blouses and a Few Things to Wear Them Over

especially lovely. The skirt of delicate blue silk net is banded with black velvet and mounted on flesh colored satin. The black velvet forms one side of the bodice, and the net forms the other side and the sleeves. This frock has character, in fact is noticeably smart, and yet it does not lose the youthful air to which it largely owes its charm.

Evening wraps are quite a problem, for unless they are carefully chosen they do not suit all evening clothes and are not becoming. It is well to remember that the becomingness of an evening wrap depends largely upon its coloring and the effect it gives about the neck. If it has a soft appearance about the neck—usually accomplished by a fur collar of a becoming color—and is of a becoming color itself, it is almost sure to be a success.

The wrap shown on this page may be had in taupe chiffon velvet with blue or taupe wolf to form the deep collar, which may be turned up for protection against the elements, or else worn open, as one

chooses. This wrap may be had in black or in attractively colored velvet.

## NATURAL PROTECTORS OF FROCKS

Suitable for either afternoon or evening wear is the pretty broadcloth coat with a collar and buttons of kit coney fur sketched at the right on page 64. This coat has the popular Russian flare and is really remarkably cheap. It may be had in any of several dark shades.

There are times when, even if one has a fur coat, one does not wish to use it unless it is of the motor variety and of such furs as raccoon or muskrat, that are frankly for hard use. Therefore it is well to have an inexpensive, warm top-coat of which great care need not be taken. There is usually a great deal of trouble in finding such a coat that is inexpensive and at the same time has smartness. Consequently the coat illustrated at the left on page 64 is especially interesting; it is unusually smart in design and has a great deal of style. The material in which it is

shown is a soft gray plaid in a heavy woolen goods that should prove to be very warm and serviceable.

## WAISTS AND UNDERWAISTS

Trimmed with a new material called Chantilly satin is a lovely white chiffon blouse, at the lower left on page 64. It is embroidered in a dark blue and white design. The entire blouse is of the chiffon with the exception of the collar, the belt, and the bands on the cuffs, which are of the satin, and the tie-ends, which are of dark blue moire silk to match the tone of the embroidery.

Even lovelier than it appears in the sketch, for no drawing can show the exquisite quality and pattern of the net lace, is the soft blouse shown in the sketch at the lower right of page 64. The cream lace is over chiffon, and flesh colored charmeuse of an excellent quality is used for the unique collar and girdle. The collar extends into long revers-like pieces which eventually become the soft crushed girdle and help to give the simple and extremely soft air which is the chief charm of the blouse.

Quite austere in its simplicity is the white crêpe de Chine underbodice sketched at the upper right of page 64. By reason of its very simplicity it should both wear and launder excellently. A tiny casing run with ribbon insures a smooth fit around the top and a zigzag row of fancy stitching serves daintily for trimming. Shown at the left of the under-



Almost as broad at the bottom as it is long from top to bottom is this velvet coat, warmly collared in wolf; \$52.50



A delicate cascade of flesh-colored net falling over rose-colored roses and restrained by a blue satin girdle; \$32.50



The tiered skirt so becoming to the slenderness of girlhood, topped by a bodice fashionably insubstantial; \$27.50



Scarlet lips and rosy cheeks find a striking foil in a frock of silk net that throws much black velvet into relief; \$45





bodice is an excellent little brassière of a strong, loosely woven webbing. This garment can be easily hidden by a corset cover, and yet it is sufficiently self-assertive to give the necessary support to a plump figure.

Quite an interesting idea is illustrated in the combination undervest and corset cover shown in the middle of the group of illustrations at the left. The undervest is of white nainsook with German Valen-

ciennes trimming. This combination obviates the necessity of two separate garments, and has but one strap over the shoulders.

*Note.*—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York.

## WITHIN THE JEWEL BOX

(Continued from page 58)

women such necklaces as the lovely little collar of diamonds shown at the top of page 58 are smart. This collar is set at intervals with small cabochon sapphires; in the middle of the pendant is a square cut sapphire.

For evening wear a double bracelet of diamonds is the newest innovation. The armlet consists of two crossed circles on a spring with a large pearl set in the crossing of the upper angle toward the front. These bracelets, which are amazingly expensive, are available in either of two widths. Simpler bracelets may be made of small brilliants and single as well as double circles are effective to wear with the sleeveless evening gown.

In mourning jewelry there are many distinctive pieces and designs. A string of black pearls, small close earrings of the same jewel, and a brooch with a black pearl set in platinum and onyx are an appropriate finish for a black crape costume

for a young widow. Black onyx and crystal beads set alternately in platinum in a short necklace is excellent in effect with a mourning gown with a white crape collar open at the throat.

Original jewelry must be carefully selected and worn only with certain costumes. It is not in good taste, for example, to wear a little gold Buddha with diamond eyes dangling oddly from a chain. In Japan, where Buddha is revered as a god, the indignity suggested would be offensive. Even more shocking is it to relate that a silver crucifix with a gold figure of Christ hanging on a silly bangle was worn by some one during an audience with the Holy Father in the Vatican. The tiny figure was a work of art, no doubt, but such things are not for personal adornment. To wear jewels appropriately is an art by which the mistress of it adds distinction to her costume, in lieu of making herself remembered by the grotesqueness or the value of her adornments.



# A DECORATIVE ASPECT OF HOUSEHOLD PETS

THERE is a house in New York where an astonishing lot of animals spend lives of complete sophistication and luxury. There is a Russian cat, a pair of amorous parrakeets, a bustling family of whistling bullfinches, any number of goggle-eyed goldfish, and, finally, there is a tiny Pekinese dog who is the monarch of all he surveys. This house has great fascination; one would so like to know the keeper of the pets. Who feeds them? Who pacifies them? Who reconciles them with whispered endearment? Who is responsible for their luxury? The little Pekinese dog lives in his mistress's violet and yellow boudoir, in a box cushioned in violet brocade, so he is all right. He gets petting and loving to spare, but the rest of the animals are not "pets." They are fed and smoothed for their decorative effect, and sentiment has given way to esthetics in the selection of them.

## EACH IN HIS OWN PLACE

One enters the twilight drawing-room of this house on a winter afternoon. The lights are low, the fire crackles, there is a satisfying, warm stillness in the room; gradually one becomes aware of a long white wolfhound on a green velvet cushion, a cushion almost large enough for a man to lounge on. The wolfhound uncurls, stretches himself, and stalks out in aristocratic hauteur. Where does he go? No one knows. No one cares. He is a part of the stage-setting.

In the glass-enclosed sun room, just outside the dining-room, are other decorative pets, serving their purposes as brilliant spots of moving color, or excuses for bird-cages yet more beautiful than they. For the silver Persian cat there is a rose damask cushion, the wolfhound is provided with a dull green background, and the Pekinese dog should be seen in his mistress's arms or in his violet brocade box beside the violet-tiled hearth. The whistling bullfinches live in a marvelous cage of gilt wires, with great red tassels pendent from the corners. The goldfish live in the nursery in an oblong aquarium of clear glass, within the marble rim of the sun room fountain, and in the library in a great translucent bowl which looks as if it had been cut from a solid piece of blue-green jade from far-away lands.

## THE BIRD-CAGE AS ORNAMENT

It is not wholly new, this idea of providing beautiful homes for pets. Decorative bird-cages have been made in all countries and times, and there are fascinating collections of them in museums, and in such private collections as those of Mr. Drake and Mr. Yamanaka. The decorative value of bird-cages has long been appreciated by Miss Elsie de Wolfe, who has introduced them into many New York interiors. In

All the World, or at Least His Wife, Is  
Making of Bird and Beast and Fish an  
Artistic Feature of Interior Furnishings



*Within the small space of this palatial home of bamboo, lacquer, and carved ivory are comforts to satisfy the most sophisticated bird*



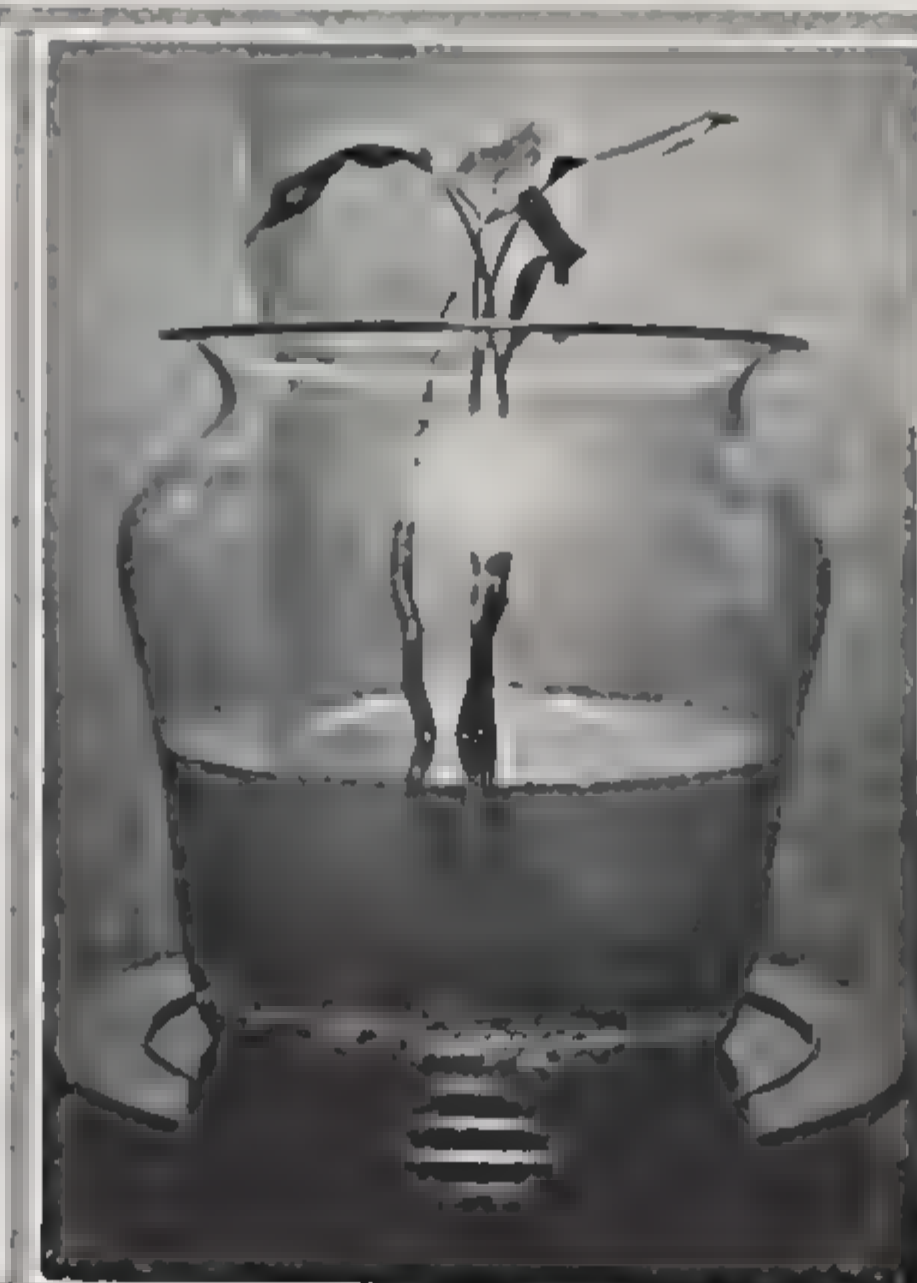
*Emblem of content, the white porcelain pussy sits in imperturbable calm upon a cushion which befits her whiteness and harmonizes with the hearth by which she naps*



*A novel bird home is a miniature Chinese temple in black lacquer with gold decoration and with tiny bells on the roof in true Chinese manner*



*A thing of beauty in all its details and fittings, this round cage of ivory and lacquer is meet background for the decorative feathered pet*



*Japanese water-plant in glass on a teak-wood stand. This, with the bird-cages at the left and the cat, from Yamanaka & Co.*



*What captious critic could cry sacrilege when a Pekinese usurps from a Chinese god a shrine so obviously fitted to his own comfort?*



*The iridescent shimmer of the goldfish glows through a tracery of teak-wood and the tank rests on a teak-wood stand carved in a Chippendale design*



*A green painted stand decorated in gold emphasizes the gold of the fish within. These two stands, the dog box, and the bird-cage above it, by Miss de Wolfe*

her own home, this well-known decorator has a cage of black lacquer and gilt wire of her own design. In the hallway of the New York house of Mrs. Payne Whitney, is a marvelous bird-cage which is fully nine feet high. Mrs. Ormond Smith has a charming cage, built on the familiar lines of the old English thrush cages, in the trellis room of her house at Center Island, and Miss Elizabeth Marbury has a capacious cage of unusual design, which holds her bullfinches and hangs in the window back of her desk. The list might be lengthened indefinitely. Almost all the world, it would seem, has a bird-cage or an aquarium, designed to fit the needs of the decorative scheme, or even used as the very basis of it.

It is comparatively easy to find a good bird-cage, but most aquariums which have special claims to beauty are made to order. The familiar glass globe still holds its own, often embellished by a delicate tracery of green or bright blue paint. Poiret, in his Martine shop, originated a huge glass bowl painted with a Persian tracery in black and white. Another painted bowl was striped with bright green and lemon yellow. The color of the fish and the everchanging rainbow of the water must be considered in decorating a bowl.

## ARISTOCRACY IN PETS

It is possible to obtain oblong aquariums to fit into almost any window recess, and the addition of an interesting stand makes a piece of furniture which possesses distinction. These oblong glass aquariums are sometimes covered with a tracery of metal, or a fretwork of wood. Miss de Wolfe has designed for her own boudoir an aquarium that is particularly good in line and balance. The stand is of teak-wood, and there is a delicate tracery of teak-wood over the glass. The carving of the legs of the stand is suggestive of Chippendale's Chinese style, and the pendent bells which the great furniture maker adopted from China are used as motifs in the carving.

This aquarium was designed to harmonize with a little lacquer shrine in which the Pekinese lives. This lacquer shrine once held an oriental god, but it is so appropriate a home for a highbred little dog that the most orthodox would not call it sacrilege. The lacquered box-like base of black and gold has been fitted with a cushion of Chinese embroidery, and gilt bells hang from the pointed roof.

The possibilities of the decorative use of pets are endless. Artists are turning their talents to designing backgrounds for these living ornaments, and soon every dog of high degree will have his unique house as surely as his day, and every well-born cat will repose on a cushion befitting her fur. Goggle-eyed goldfish at six dollars each will then refuse to hobnob with their humble cousins at three-for-a-quarter.



FITTINGS FOR THE BOUDOIR WITH  
MORE THAN AN OUNCE OF UTILITY  
TO THEIR FULL POUND OF CHARM



*A little maid whose sole duty it is to hold Madame's boudoir door ajar; \$3.75*

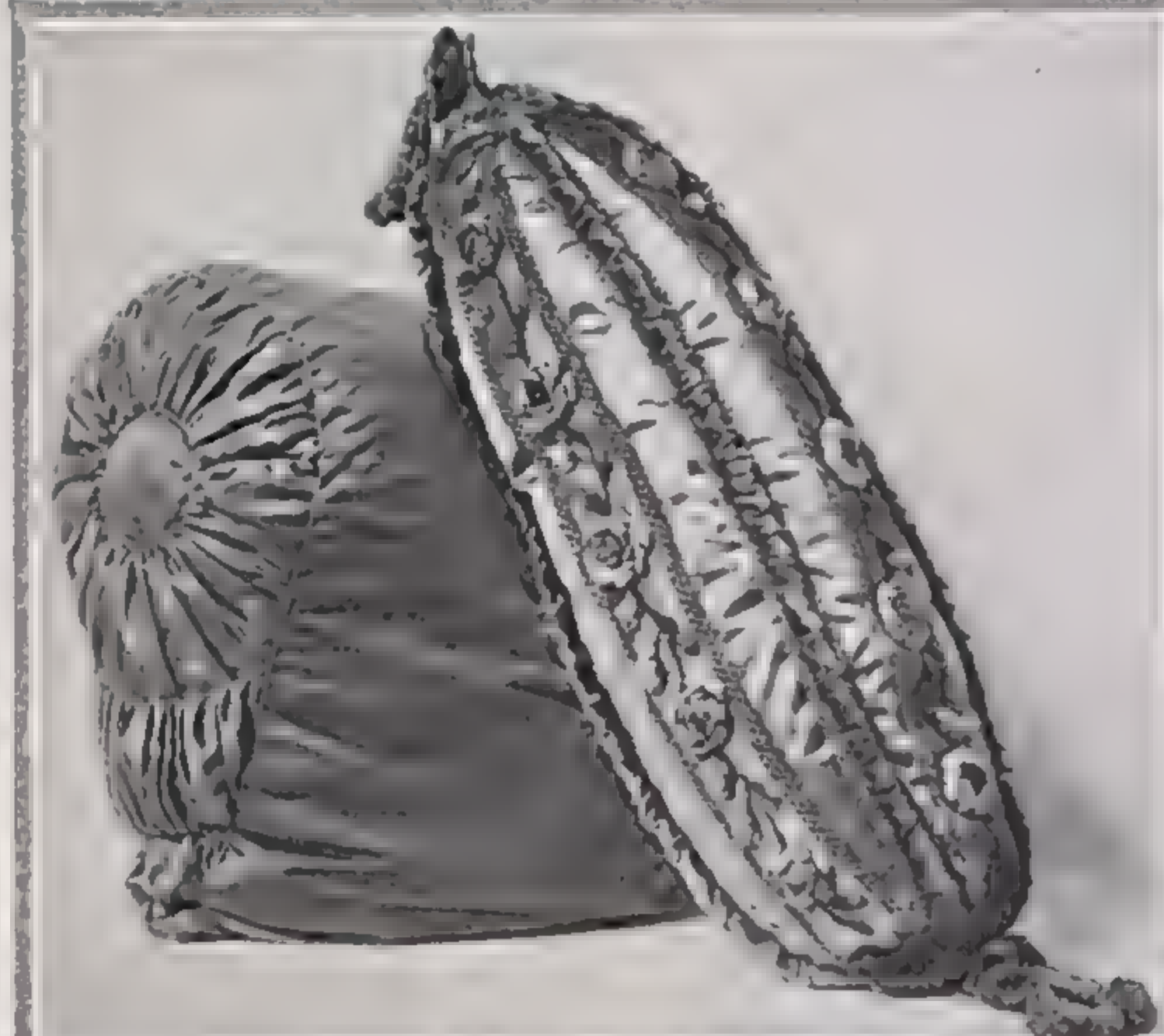


*Only one cigarette at a time, but that one always ready, is the motto of the brocade box on the left, \$5; tulle shades make the china lamp a soft dispeller of darkness, \$35; on the right is a box with powder at the top and, at the bottom, antiseptic cotton to apply it, \$6.75*



*Dr-r-r-ing! Madame opens the door, takes out the telephone, and notes the time, and perhaps a new address in the book at the side of the brocade-covered stand with a French print for a door; \$15*

*In Louis XVth's time this rack held sinister rows of knives. Now its brocade interior holds stationery. The French leather, in various colors, is hand-tooled in period designs. The box costs \$35*



*A silk pillow, \$20; a "Zeppelin" of satin and velvet, gauze roses and silver lace, \$75. Below, bolster of pink taffeta, lace, and ribbon flowers, \$45; head-rest, \$14.50*



*No beauty of the court of Louis XVI napped beneath a more daintily elaborate cover than this satin one decorated with a Louis XVI basket of gold thread, filled with ribbon flowers. When in use, the matching pillow is turned to the opposite side which is covered with lawn. This set will be made up in any color for \$300*



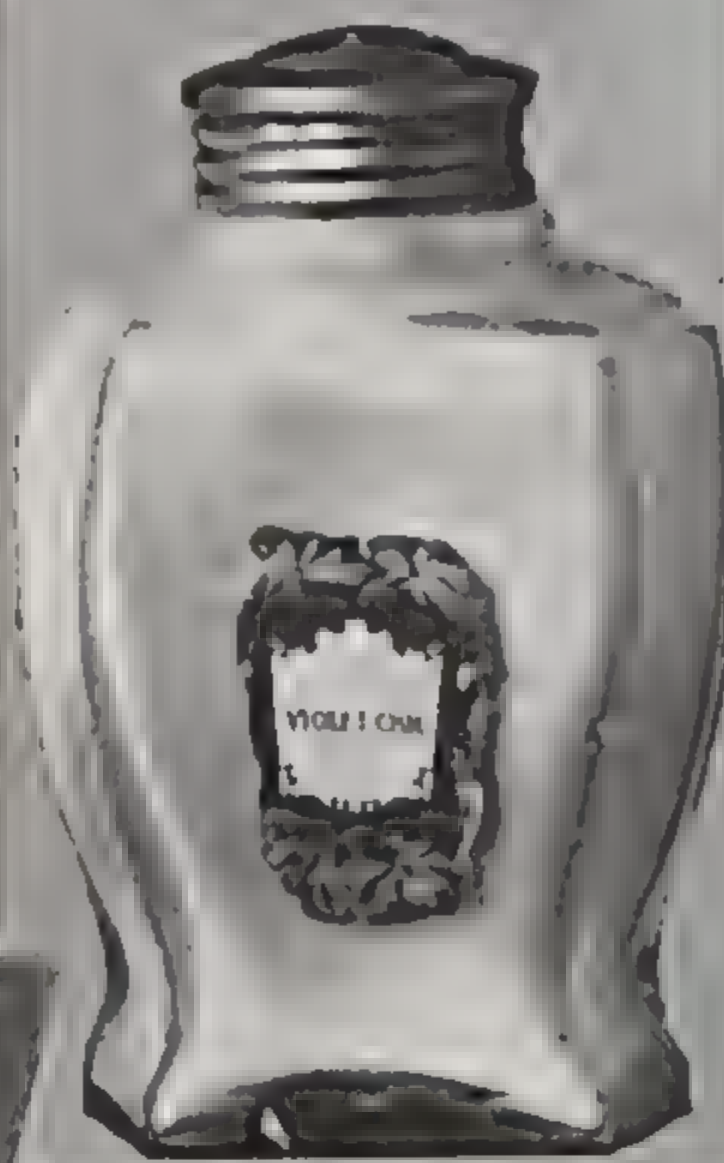
NOW THAT THE FRENCH ARTISTS OF PERFUME OILS AND GLASS-BLOWING ARE GONE, AMERICA TRIES WHAT MAY BE DONE, NOT BY WAY OF COMPETITION BUT IN SUBSTITUTION



The autumn pride of one well-known American house is "Nyra," an artistic creation in bottle, box, and perfume; \$7.50



A handful of these salts in the bath and the water becomes soft and fragrant of violets; in two sizes, 75 cents and \$1.50 a bottle



An American talcum, moderate in price and fine as face powder; arbuta, 25 cents; violet, 50 cents; "Cluny," 75 cents



A gardenia extract so fine that it deceived a florist is presented in two sizes and in attractive form, 50 cents and \$1 a bottle

ANOTHER "War of the Roses"—and of the lilies and the jasmine and the violets—has been declared! But the fields of battle will be scenes of idleness rather than of strife. Among the hundreds of industries which will be affected by the turmoil in Europe is that of the making of perfumes. Women there are to cull the flowers in southern France and northern Spain, in Germany, Italy, Bulgaria, and Algeria, but where are the French men (for France is the great flower mart) whose skilled work converts the culled blossoms into the oils which are the foundations of the perfumes of the world?

Not now, but a year from now, will the loss be felt, and meanwhile it is for the American perfumers to prepare to meet this deficit. Some firms have enough oils stored away to last them for several years and it remains but to blend the oils and bottle the perfumes here. Those who import the finished products of France, however, frankly admit that they have on hand only enough of the French preparations to last, at the most, six months. After that time, should the war continue, those who want perfumes must buy the home-made varieties.

#### THE HYPNOTIC FRENCH LABEL

Most mere women are willing to admit the hypnotizing effect of a "Made in Paris" label, but, truth to tell, there is more than a name to lend attraction to the French products. The scent is sure to be subtle and delightful; the glass bottle is a work of art and, as such, is proudly signed by the artist who made it, and the covering is a veritable jewel box of leather or satin. It is with these charms that the American perfumer must compete.

In art-loving France an object is first created and then a fitting price put upon it. In commercial America the price is first decided and then the object must be made to fit within that limit. The American lithography of the making of these labels falls far below the European standard; glass-blowing and molding by hand is an almost unknown craft in this country; and

boxes of unusual shape are so costly that the manufacturers can not afford to use them. Even the flowers of our beautiful California are odorless as compared with those of southern France, and nowhere else in these great United States has a real flower industry grown up. Up to this time, the domestic manufacturer has contented himself with mediocre conditions and the unusual has been the imported.

#### TO ARMS, AMERICA!

The present situation, therefore, calls to the American perfumer to put his best foot forward, and a visit to several of the largest firms has proved that they are awake to the situation and, what is more, are planning ways to meet it. One concern, at least, is demanding special efforts of its art department in the assurance that it is in the cover, and not in the contents, that the real competition lies.

To prove this, the firm arranged, several months ago, a test in which six perfumes were compared,—three of the most popular French perfumes and three made by this firm, and submitted to one hundred and three representative American women. Over three fifths of these women chose the domestic product in preference to the imported. The judges were impartial, for the bottles were numbered and unlabeled. They were also representative; they included society women, business women, college girls, actresses, and the editorial staffs of two women's magazines, one of which was Vogue. Six strips of perfumers' blotting paper, scented from the numbered bottles, were used in making the test. The answer seems to show that, in many cases, it is the domestic label which keeps us from enjoying American perfumes.

Interesting things are being done in the art department of one of the  
(Continued on page 98)



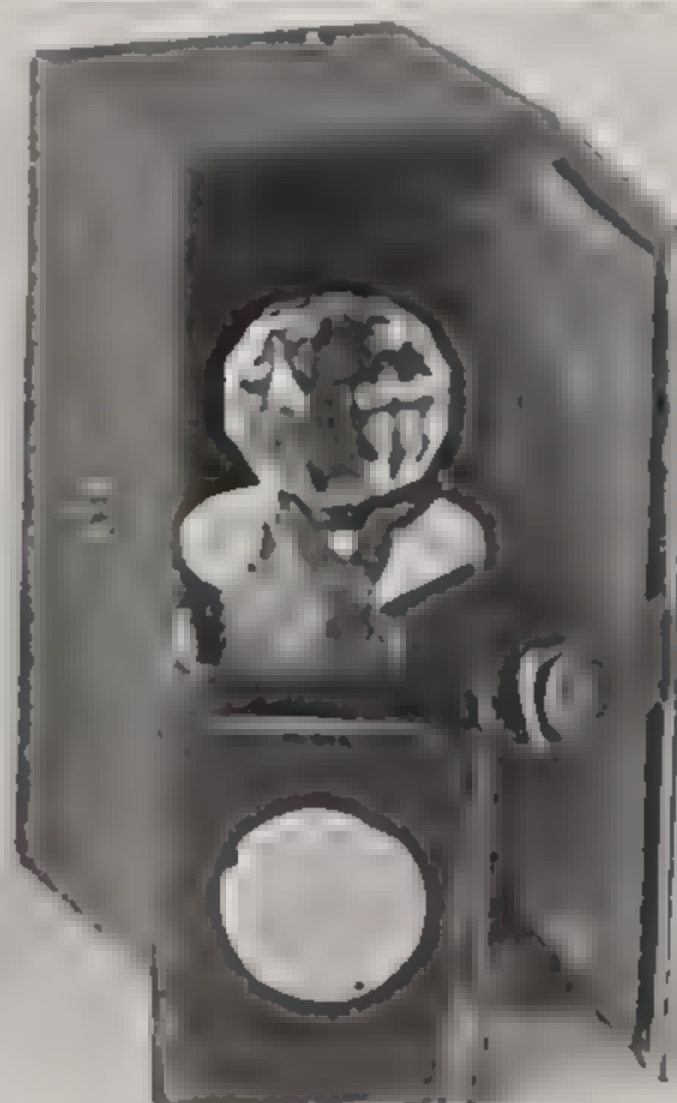
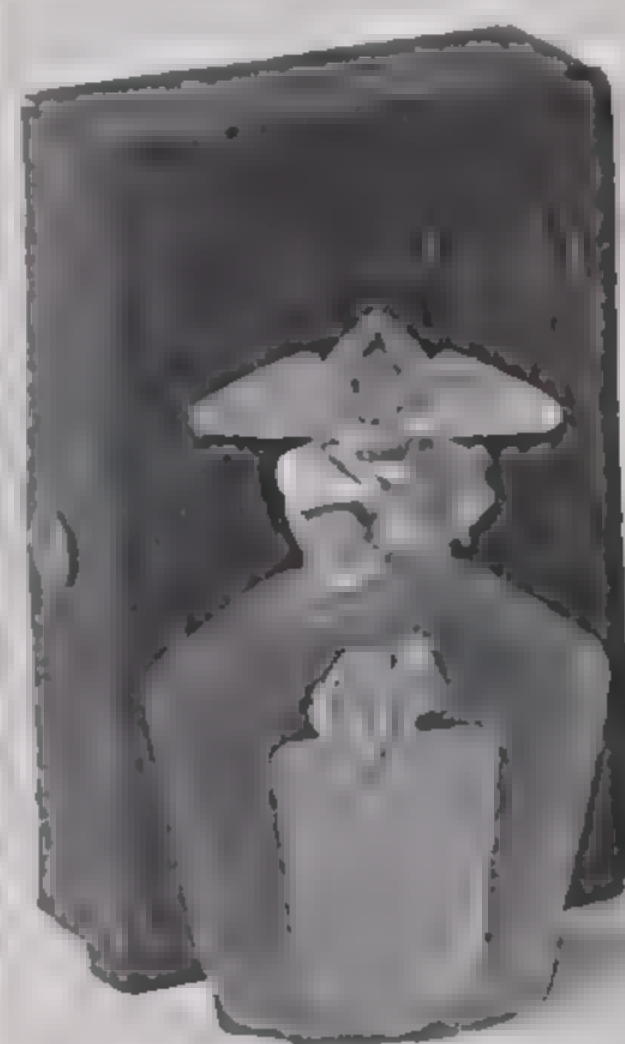
To Savoy, the royal house of Italy, has been dedicated this series developed in cerise and gold; \$12



An inexpensive type of gift box which combines pleasing colors with a high standard of excellence in the preparations; \$2.50



Powders three—talc, soap, and dental—lie in a shining rank of nickel boxes to give pleasure to some man—or woman; 50 cents



A bright green liquid tints the clouded glass, \$1; a golden perfume harmonizes with a violet glass bottle, \$3, and satin boxes repeat the color scheme; perfume, \$3.50, and face powder of the same scent, \$1.50, rest in gold and cerise satin boxes. These are examples making the coverings worthy of the contents

Note.—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York



# FRANCE CONTRIBUTES TO THE DRESSING-TABLE

SIX months from now Madame may be buying naught but American perfumes and powders, but here are a few importations to pleasure her before the dearth of French ones is felt. However, let us be logical and talk first of the dressing-table in which are kept all the little dainty requisites of the toilet. Everything needed is at hand as one sits before the table which on this page spreads out its wings of usefulness. Cut glass bottles and jars with silver-gilt stoppers contain many creams and liquids, powders and pastes. Brushes and combs and the implements for manicuring and pedicuring all have backs or handles of finest ivory. Also there are drawers that are seen and drawers that are unseen unless pressed into making an appearance by a button. Yet, in half a minute, this apparently complicated bit of furniture can, by the folding in of the trays and mirrors, become a smooth-topped table of unusually beautiful mahogany.

Especially is it worthy of note that in a dressing-table so well provided with drawers by an all wise designer, there may be an appointed place for all the innumerable, small toilet articles. Even where many prim bottles and boxes and jars stand in receptive rows, there are small things which do not fit in any one of them, and yet must be stowed away somewhere where the dust can not reach them; then they are never immediately at hand when they are wanted unless each has a particular little niche of its own in a drawer.

## NOVELTIES IN SILVER AND ENAMEL

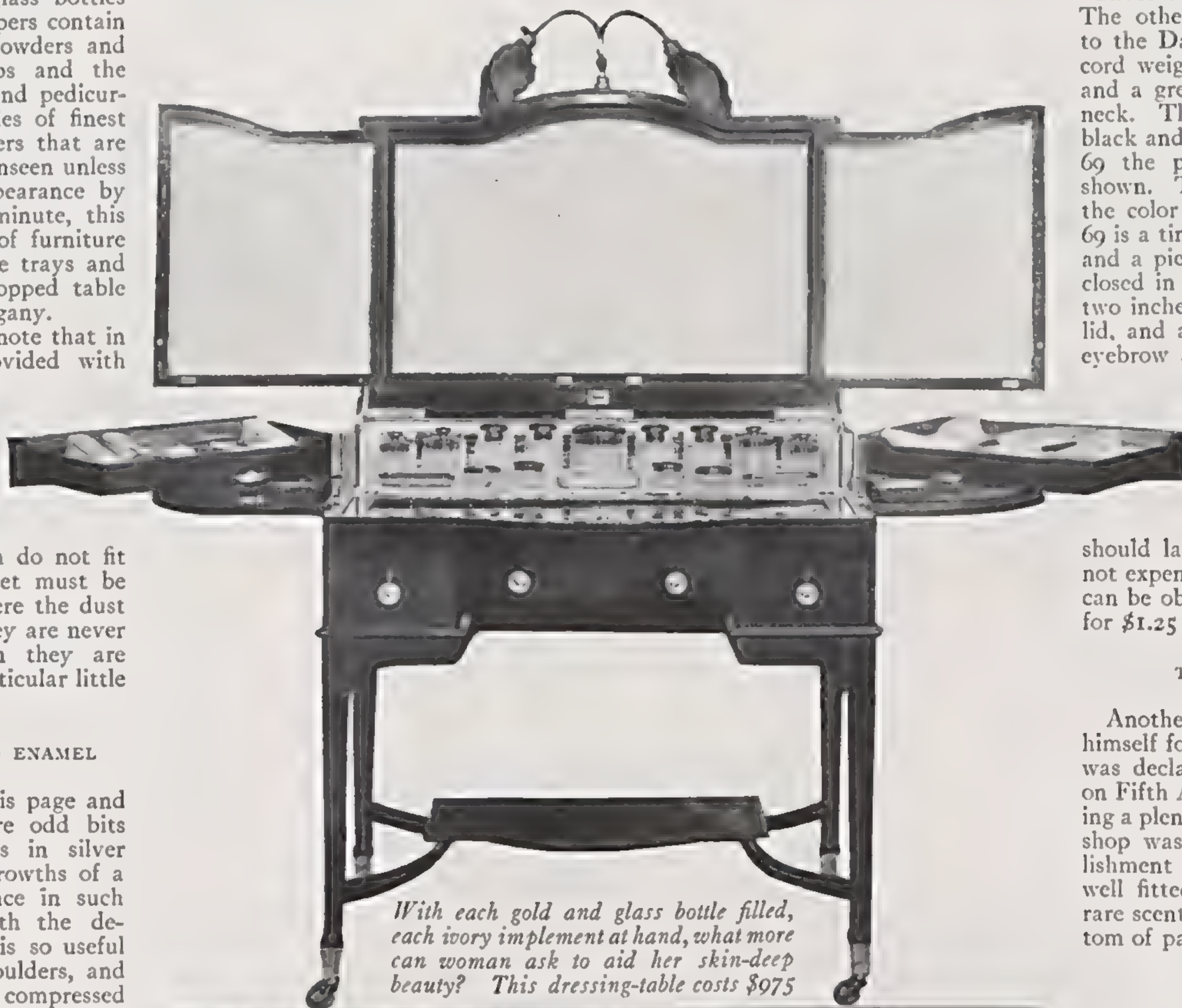
In the lower corners of this page and on the right of page 69 are odd bits of dressing-table furnishings in silver and enamel, which are outgrowths of a demand for more convenience in such things. The powder-puff with the detachable long handle which is so useful to powder the back and shoulders, and the silver holder of the cake of compressed powder are new additions to a number of toilet-sets made by a certain silver-smith. The former costs from \$15.50 up; the latter is priced as low as \$5.50.

The silver and enamel holder of the hard cakes of powder with its enamel cover is another variant of the fad for using hard powder, which has grown almost to be a custom. This may be had in any one of several lovely shades. The glass perfume bottle with its long stopper shows another attractive use for enamel.

## A FUTURISTIC SHOP

Not merely ultramodern, but futuristic, is the new shop which a rue de la Paix perfumer has opened on the rue de la Paix of New York—Fifth Avenue. The parent shop in Paris was decorated by Martine, alias Poirer, and the same kind of wall-papers—flat-toned with unreal orange, red, and green flowers on a

Novelties and Luxuries of the Dressing-table,  
Brushes and Combs, and Scents of Araby Recently Imported by the Transparisian Route



*With each gold and glass bottle filled, each ivory implement at hand, what more can woman ask to aid her skin-deep beauty? This dressing-table costs \$975*



*The futuristic child of a futuristic parent is the branch shop in New York from whence came the "Silver Rose", \$6, and the "Invitation to the Dance", \$4*

*The range of the powder-puff has been extended several inches by a long handle. Resting in an engraved silver stand with a crystal bowl, this puff costs \$25*

*Two fancies of the moment—enamel and compressed powder—have been combined in the bibelot on the right for \$17. Beside it stands a cut glass perfume bottle with an enamel stopper which has a long glass end to extend into the rare extract it is to hold. Its price is \$7.50*

white ground—and the same accenting black in upholstery and floor covering are used in the New York shop as in the Parisian establishment.

And the preparations are just as bizarre in appearance and as unusual in quality as are the decorations of the shop. Shown on this page is a characteristic black box, with two brilliant-hued figures bowed in adoration before a silver rose silhouetted against it. The bottle of "Silver Rose" extract stands beside it. The other bottle bears an "Invitation to the Dance" upon its label, and gold cord weighted at the ends with a coral and a green bead is wound around the neck. The box is cleverly decorated in black and green; \$4. On the left of page 69 the powder of the latter series is shown. Though the pattern is different, the color scheme is the same. On page 69 is a tiny brush, an infinitesimal comb, and a piece of black composition all enclosed in a blue, black, and orange box, two inches long and with a mirror in its lid, and all dedicated to the cult of the eyebrow and eyelashes. *Aile de corbeau*

it is called and black as a raven's wing is this composition which is used to accent the eyebrows and make the eyelashes seem heavier and longer. This beauty box costs \$2.25, but as the black should last for two years or more it is not expensive. Kohl to darken the lids can be obtained in tiny jugs in this shop for \$1.25 each.

## THE FORTUNES OF WAR

Another French perfumer considers himself fortunate because, just before war was declared, he opened a branch shop on Fifth Avenue and in view of the opening a plenteous stock was sent over. This shop was formerly the charming establishment of a jeweler and its interior is well fitted to the jewels of bottles and rare scents such as are shown at the bottom of page 69.

## MILITARY ROMANCE

A romance of the war touches the making of the two bottles pictured on the left of the middle group on page 69. The owner of this house with many of his employees was called to the front and so the perfume output dwindled. But, lo, Monsieur is wounded, is ordered home, and with his arm in a sling he directs the work, and the factory hums again with activity.

There is an appeal in the double life of the leather-cased perfume "Malice," shown at the left of the top group on page 69. So encased, the bottle may be carried in a handbag, and when empty it may be succeeded by a half a dozen favorite cigarettes.

[Note.—Readers of *Vogue* inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]







A cut glass bottle of a dignity worthy its oriental contents which received a "Grand Prix"; \$18



From left to right: Disappear perfume, enter cigarettes, into this leather case, \$4.75; a perfume corked with a gold stopper, \$8.50; a large pink pearl corks "La Rose du Roi", \$4; with "Me Voici" the last bottle introduces itself, \$5



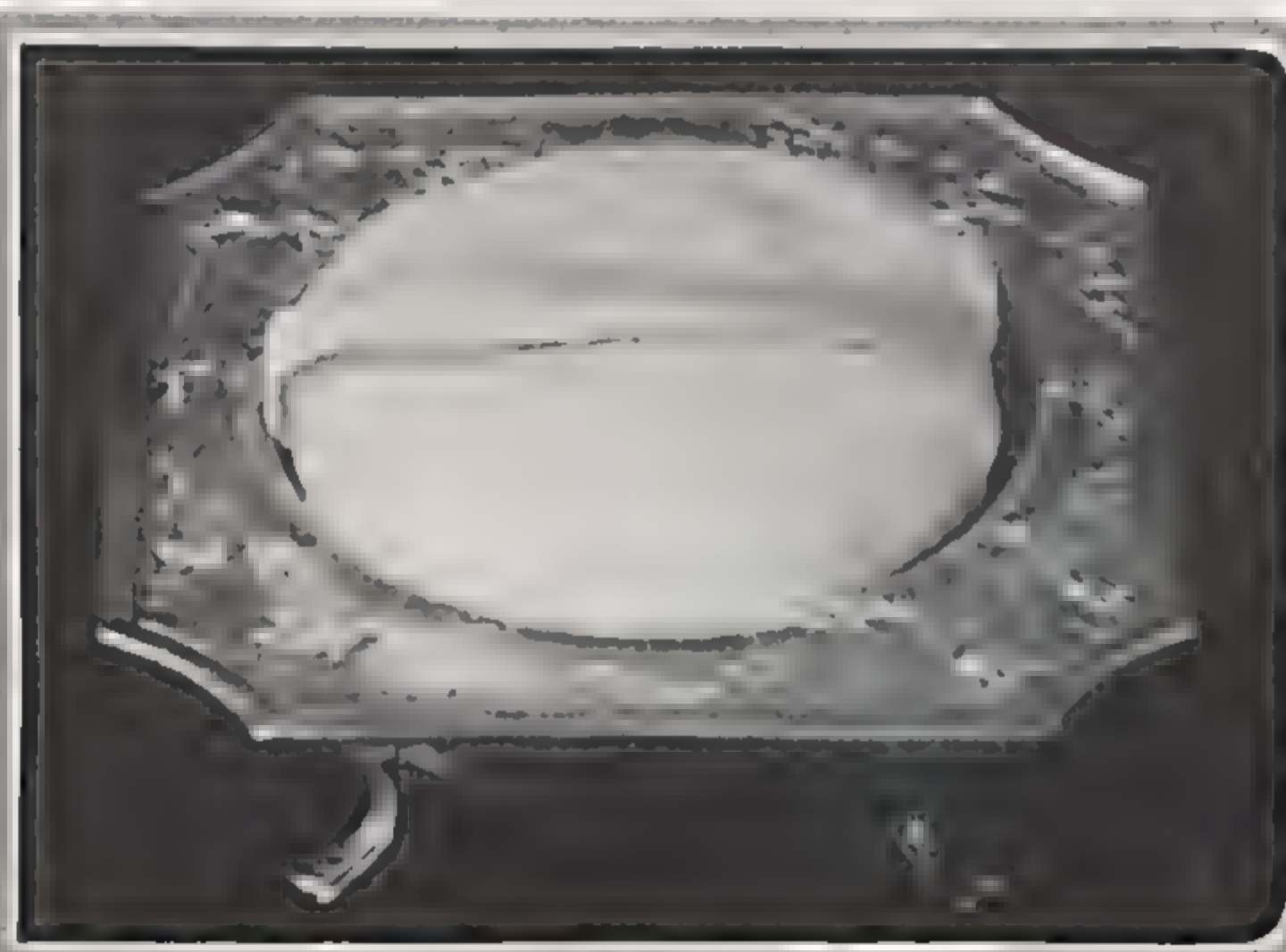
Blue and white ware and windmills spell the Dutch origin of this jug of eau de Cologne; \$5



This box of face powder very aptly bears the words "Invitation to the Dance"; \$2 a box



A beetle spreads his dull glass wings over a long narrow bottle containing an essence named "La Flambée"; \$6.20



The value of the cake of compressed powder has so risen as to justify a holder of engraved silver; price, \$16.50



The mystery of large eyes and heavy lashes lies revealed in this two-inch box priced at \$2.25

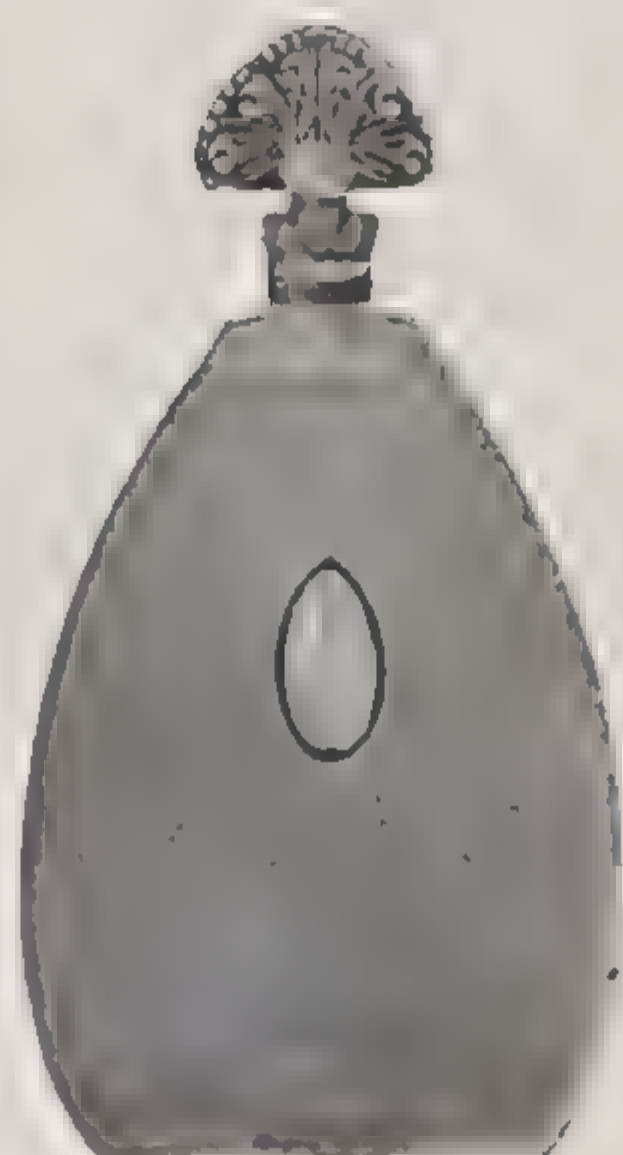


The two charming cut glass bottles on the left are from one maker, \$15 and \$7.50; "Fin Comme l'Ambre" is the recommendation for the third, posed beside its leather case, \$10.20; a bottle that is almost three fourths lovely stopper, \$5.50



This sachet, powdered or in the form of grains, is stoppered in gilt and labeled "Rose Ambrée" in mother-of-pearl; \$2.25

A face powder scented like the sachet at the left is enclosed in white satin and dropped in a carved jar of clouded glass; \$5.25



A toilet-water bottle of clouded glass, with a choice of many floral odors costs \$3.50 or \$4.40 a bottle according to the size

A slender length of carved glass enclosing the essence, "La Violette", rests in a case of blue "écrasé" leather with gilt fasteners; \$8





THE GOWN HAS AGREED TO PERMIT, BY NIGHT, UNTRAMMELED FREEDOM  
TO THE ARMS, BUT THE EVENING WRAP VETOES THE CONCESSION AND  
BUT GRUDGINGLY YIELDS THEM FREE MOTION FROM THE ELBOW DOWN

*Recognizing no territorial boundaries, a black tulle tunic spreads up fan-wise over half of the bodice. To defy the power of the tulle to obscure it, the bodice of pink satin displays a supple withe of wild red roses below a band of pink paillettes. The upper part of the bodice is of white tulle, the underskirt of pink satin, the overskirt of black tulle brocaded with white paillettes, and the wide-wristed sleeves are of black tulle with edges picked out in points of jet*

*Of undecided mind, not quite a coat nor wholly a cape, is this wrap of brocaded velvet in orange color, which is trimmed with broad collar and wide bands of moleskin. Concession of limited freedom for the arms is made by slits which are bordered with fur, and a single button hidden beneath the collar serves as fastening for the coat. The lining is of orange satin. Gowns and cape from Mogabgab*

*In a gown of spangled net and lace with bands of beading in pastel colors, a striking note is given by a cape of black velvet lined with peach-blow satin, which falls in back from the shoulders to below the knee. The foundation of the dress is of white satin. A tunic of silver lace falls from the beaded upper section of the dress nearly to the bottom of the skirt and a filmy cape of Malines lace partly veils the velvet cape and closely follows its lines*



## S E E N o n t h e S T A G E

THE noblest work that anybody can accomplish for the drama is to discover new playwrights of genuine ability and to encourage them to write good plays by affording them a sympathetic audience for their apprentice pieces. In recent years, no other patron of the drama in the English-speaking world has rivaled Miss Horniman in the rendering of this important service. First of all, it was by the financial assistance of Miss Horniman that the organization of the Abbey Theatre Players was made possible in Dublin; and to this organization the world is indebted for the discovery of many admirable dramatists, including the memorable poet, John M. Synge.

Miss Horniman's subsequent foundation of the famous repertory theatre in Manchester has led to the development of a second school of dramatists, whose works are scarcely less interesting than those which have been contributed to the Irish National Theatre. Manchester is an ugly, mercantile metropolis; and it had always been considered a bad theatre-town until Miss Horniman took charge of the Gaiety Theatre and made it an experimental laboratory for the development of true dramatic talent. She is a maker of great playwrights, and thereby indirectly a maker of great plays. It was she who discovered the genius of Stanley Houghton and set his "Hindle Wakes" before the world. It was she who afforded an audience for Mr. Galsworthy, when London and New York were unwilling to listen to his plays. But her work has not ended with the establishment of these distinguished dramatists. Year after year, she calls new authors to the notice of the public; so that those who love the drama have already become accustomed to look more to Manchester than to either London or New York for the first appearance of playwrights who are destined to do great honor to their art.

Miss Horniman's latest discovery is a youth of twenty-two, the son of a solicitor in Kensington. The name of this young man is H. F. Rubinstein. His first play, entitled "Consequences," was originally produced in Manchester and subsequently shown by Miss Horniman at the Coronet Theatre in London; and, imported by the Messrs. Shubert, it is now disclosed to the theatre-going public of New York.

#### "CONSEQUENCES"

"CONSEQUENCES" is a comedy of conversation; and it depends for its success on the brilliancy of the author's art in writing dialogue. It is a satire of the idealism of youth; and this satire comes most graciously from the pen of a young writer who is still keenly cognizant of the storm and stress of his own singing season.

There is nothing novel in the material or in the pattern of this comedy. Indeed, the pattern is almost identical with that of "Fanny's First Play." In the first act the heroine shocks her Gentile family by telling them that she has fallen in love with a Jew; in the second act the hero shocks his Jewish family by telling them that he has fallen in love with a Gentile; in the third act the two families come together and reconcile themselves to the marriage of the hero and the heroine,—whereupon the young people, denied the opposition they had expected to their youthful and romantic dreams, decide that they do not really wish to marry each other after all.

The subject-matter of "Consequences" is at some points reminiscent of such plays as "The House Next Door" and at other points reminiscent of such plays as "Les Romanesques"; and the plot, as has been pointed out already, is merely a repetition of that of "Fanny's First Play." Is the piece, therefore, lacking in originality? Not at all. Originality consists not so

Plays Wholly Good, Plays Half Good, a Play So Bad That It Could Not Be Worse, and One Which Discloses That Much May Be Made of a Dramatist if He Be Caught Young

By CLAYTON HAMILTON



Photograph by Standiford

In "Consequences," a new young dramatist proves the Shavian theory that a play may be as talky as may be—all depending on the talk; while Mary Servoss proves the still more Shavian theory that one may aspire to be ever so liberal minded and appear just obstinate

much in the discovery of new subjects or in the invention of new patterns as in the realization of some method of making traditional materials seem new and true.

"Consequences" is a good play by virtue of the truth of its characterization and the sheer wit of its dialogue. All the people in the play are true to life; and, having met them, we feel that we have broadened our experience of humankind. It has been reported to the present writer by Mr. J. H. Benrimo, who has lent his admirable art to the staging of the American production of the comedy, that the Jewish family in the play is the author's own family and that, in particular, the part of the Jewish school-boy is a faithful portrait of Mr. Rubinstein's own younger brother. This fact may account in part for the reality with which these characters are rendered.

But the highest praise must be accorded to the dialogue of Mr. Rubinstein. It may be said, without exaggeration, that he writes as wittily as Mr. Shaw; and there is also, in his writing, a distinguishable note of emotional humanity which is not to be discovered in Mr. Shaw's most brilliant passages. Any youth of twenty-two who can write so cleverly and so sagaciously seems destined to accomplish much in comedy; and the theatre-going public is deeply indebted to Miss Horniman for having discovered and revealed the exceptional talent of Mr. Rubinstein.

#### "THE PHANTOM RIVAL"

THE ideals of Mr. Belasco are totally different from those of Miss Horniman. He does not seem to be interested in the discovery and the development of dramatists. Instead, he devotes his attention to the development of actors and to the perfection of his own particular art of stage-direction. He may be labeled an interpretative, instead of a creative, manager. His plays are always finely done; but it has seemed, in recent years, that most of them were scarcely worth the doing.

Mr. Belasco's latest offering is, however, a welcome exception to the rule. "The Phantom Rival" is an ingenious and humanly appealing comedy. It was written by Mr. Ferenc Molnar, a Hungarian dramatist whose compositions nearly always exhibit some novelty of technical attack on the traditional conventions of the theatre. In this instance, such admirable actors as Mr. Leo Ditrichstein and Miss Laura Hope Crews are not required to waste their work on insignificant material, and Mr. Belasco's own efforts seem less calculated to call attention to his individual ability, and more calculated to emphasize the prowess of the playwright, than is customarily the case with his productions. From every point of view, the presentation of "The Phantom Rival" is well worthy of praise.

The theme of this comedy is expounded in a lengthy conversation between two characters who perform no further function in the play. One of them is a writer and the other is an actor. They meet by appointment in a restaurant; and the writer suggests that an interesting comedy might be developed from the fact that most women carry about in their memory an idealized image of the first man who ever awakened them to a consciousness of love, and are accustomed to adore this phantom rival to the disadvantage of the more matter-of-fact husband they have subsequently married. Of course it would have been more artistic to involve this theme implicitly in the necessary action of the play, instead of explaining it explicitly in a sort of prologue; but Mr. Belasco's skilful staging of this expository conversation makes it seem very much less elementary in method than it really actually is.





Alexandra Carlisle in "The Money Makers" has given a gifted interpretation to a play a bit out of focus

The action of the play itself is confined to but three people—a romantic-minded wife, a husband who is jealous not only of her present but also of her past, and a former lover of hers whom she has not seen for seven years. Discovering her youthful love-affair, the jealous husband forces his wife to show him the treasured letter which her early lover had written her at parting. In this letter, the ardently imaginative youth had assured her that he would come back to her some day,—probably as a great general, or a great statesman, or a great opera-singer, or possibly as a humble tramp who would lay the wreckage of his life beneath her feet. The husband sneers at this romantic nonsense, and thereby stimulates his wife to compare him unfavorably with her treasured image of his phantom rival.

Left alone with her own thoughts, she drifts into a day-dream, between sleep and waking, in which her imagined lover appears to her successively in the various guises which he had so ardently described in that old letter which has just been sneered at. The four scenes which depict this day-dream of the heroine's are exhibited from her particular point of view. She knows nothing of the actual conditions of the life of a general or a statesman or an opera-singer or a tramp; and she therefore imagines her lover behaving like the hero of a popular novel and talking the inflated rhetoric of such a writer as Laura Jean Libbey. Throughout this dream-passage, which is admirably staged by Mr. Belasco, the audience is permitted to enjoy a subtle consciousness of the contrast between the hard terms of actuality and the romantic absurdities into which these terms are transmuted by the inexperienced imagination of the heroine.

In the last act, the heroine is rudely reawakened to actuality. Her old lover reappears, to call upon her husband on a business commission. He is not at all the sort of hero she has been adoring in her romantic dream. He is a commonplace, small-minded person, addicted to brandy-drinking, and mean and cowardly in all his aims. Seeing him as he actually is, she dismisses him forever from the enchanted regions of her memory and realizes that her husband is, from every point of view, the better man.

Mr. Belasco should be particularly praised for his staging of the dream-passage of the second act. The four successive scenes of this passage are made to melt into each other in an illogical manner that is psychologically sound. Furthermore, these scenes are acted on a stage that is absolutely empty, except for the truthfully incongruous intrusion of the actual chair in which the heroine was reclining when her dream began.



Photograph by Victor George  
The newest and youngest of sweet whimsical stars is Ruth Chatterton in her whimsical setting, "Daddy Long-legs"

A dreamer never notes details of the vast and hazy spaces through which his mind is drifting; the halls of dreams are never furnished; and, in exhibiting these imagined scenes upon an empty stage, Mr. Belasco has subtly emphasized a psychological truth.

#### "THE HAWK"

"THE HAWK" is a translation by Marie Zane Taylor of "L'Epervier" of Francis de Croisset, which was received with much favor at the Ambigu in Paris a year ago. It is a typical French play of the secondary sort. It is admirable in technique. What it lacks is human interest.

The hero is a Hungarian nobleman who has won an international repute by his skill and daring as a gambler. The motive for his gambling is that he desires to deck with jewels the wife whom he ardently adores. This wife, however, falls in love with another man,—a very virtuous youth who disapproves of her husband's way of life. This youth discovers the gambler cheating at cards, with the unwilling and enforced connivance of his wife; and completes a conquest of the wavering woman by denouncing her for having proved false to the ideal of her that he has idolized.

Deserted by his wife in favor of the moral-minded youth who reads her sermons, the husband gambles recklessly, loses all his money, and ultimately seeks solace in a drug-habit. Pale and shattered, he drifts back to her in the final act, in order to give his consent to a divorce that shall permit her to marry his rival. But a glance at the man who has ruined himself for love of her makes the heroine change her mind once more. She discards her virtuous lover and returns to her husband.

This play is cleverly constructed, and its leading incidents are effectively theatrical. The only trouble with the piece is that, somehow, it does not seem to matter. We have never known any people like those whose fabricated fortunes we are following on the stage; and the situations are too artificial to awaken within us the response of recognition. We realize that these tense and tearful scenes are happening merely because a practical playwright has decreed that they shall happen; and we regard them with an appreciation that is external and intelligent and not at all emotional or sympathetic.

"The Hawk" is admirably acted by Mlle. Gabrielle Dorziat, who plays in English the part that she created in French a year ago in Paris, and by Mr. William Faversham, who has adroitly adapted his own histrionic method to (Continued on page 102)



Photograph by Sarony

Mlle. Gabrielle Dorziat (above) has brought her genius from Paris to couple it with that of Mr. William Faversham in the too-brilliant brilliancy of "The Hawk"

Though Martha Hedman does her best in "The Heart of a Thief," her best is lost in a sea of crime,—just horrid crime,—vituperation, and conversation





Photograph by Matzene

*A shrewd compound of a little more of horror and a little less of laughter than characterized her "Bought and Paid For" is Julia Dean's play of this year, "The Law of the Land"*

REVIEWING A QUARTET OF NEW PLAYS BY  
PROXY OF MEMBERS OF THEIR CAST—WELCOM-  
ING JOAN SAWYER WITH HER "CONGO TROT"



Photograph by White

*"Evidence" with Haidee Wright, the feminine edition of Grumpy, for grandmother to a "Wee Willie Winkie" boy, and Viva Birkett as mother to him, is handicapped by too many things to mention*



Three photographs by Ira L. Hill

*The old-time naïveté of both girl and gown in Mary Ryan's interpretation of "On Trial" slipped out of real life some twenty years ago*

*Instead of following in the footsteps of the fox-trotting multitude, Joan Sawyer, whose "aero-plane glide" is still the rage, is "Congo trotting"*

*A kaleidoscopically harmless view of animated pajamas and peignoirs is the farce, "Twin Beds," with Madge Kennedy*





**"BLUFF KING HAL,"** at the Garrick, is a pageant play, a style of play for which Louis N. Parker knows so well how to mix his colors. A cast of fifty, beautifully and accurately costumed to the period, is set off by a staging truly remarkable in its truth and in its fine unity of design and beauty of effect, whether of spaciousness, as in the throne room, or of intimacy, as in the queen's boudoir. For designing the scenery and costumes Mr. Hugo Rumbold has been heralded a genius.

*Mr. Arthur Bouchier as the great widower, Henry VIII, is a bit of a jocular domestic ogre troubled with gout*

*Violet Vanbrugh as Katharine Parr shows why this sixth matrimonial venture of the king keeps her head to the last*

**WITH LAUGHTER AND INTRIGUE "BLUFF KING HAL"**  
**DIVERTS LONDON WITH A GLIMPSE OF GAYER TIMES**

*Edward (Master Donald Buckley), in a temper to his sister, "I'm the Prince of Wales, and when I'm King I'll have her head cut off!" Chorus from the Court, "Oh, Edward!"*

The play is not a comedy, since some there were who meet untimely ends, yet it is not a tragedy either, since the queen lives. The play is a setting for the burly, blustery, human King Hal of rolling laughter, storming rages, and undefeated success with the ladies; and to this much-marrying monarch the resourceful queen is an excellent foil. Three royal children of three early queens add their quarrels and laughs to the political intrigues of the play, and London audiences applaud with enthusiastic approval.





# VOGUE PATTERN SERVICE

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for coat, skirt, or blouse. An illustration, directions, and material requirements are given with each pattern. Vogue patterns may be bought at: 443 Fourth Avenue, New York City; 149 Tremont Street, Boston, Mass.; 162 Post Street, San Francisco, Cal.; Rolls House, Breems Bldg., London, E. C., England



No. 2782/22  
In sleeves of lace or satin and a vest-like portion of velvet or crepe this simple model attains its distinction



No. 2786/22  
A semifitted blouse which adapts itself readily to a combination of materials such as satin and chiffon or satin and velvet



No. 2784/22  
Trimmed by the smart double-breasted fastening that follows the line of the raglan sleeve is this military blouse



No. 2785/22  
A copy of a French model developed in green velvet with ecru lace sleeves veiled by green or gray chiffon cloth

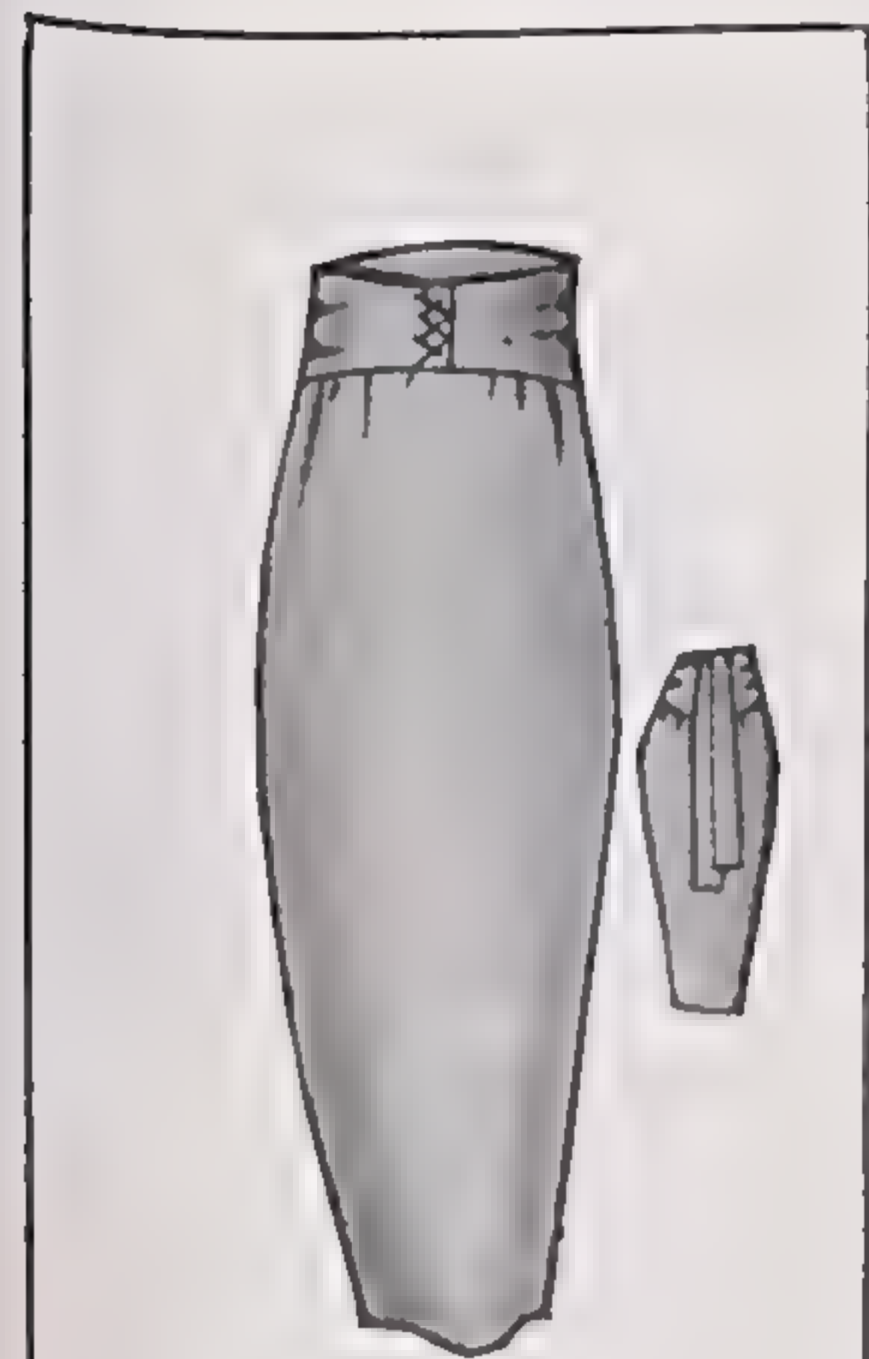


No. 2783/22  
As simple as it is effective is this plaited blouse distinguished by carefully and simply planned details

UNQUESTIONABLY the interesting features of the new blouses of this season are the collars and sleeves, and the greater snugness with which they fit the figure. Collars are high, either of the round well-fitted variety or of the half-collar type which fits the neck closely in the back and terminates just behind the ears. The latter type of collar leaves the throat open and is made especially becoming by the addition of a softening bit of lace or a lining of white.

Sleeves are long, except in a few models that are made of lace and chiffon, and

are frankly made to wear with a formal afternoon costume. The long sleeves show all kinds of charming conceits and give the woman of original ideas a splendid opportunity to freshen an old frock or blouse. Blouses of velvet or velveteen with sleeves of chiffon, satin, or lace are much favored, as well as blouses of tub satin. The latter will be found most satisfactory; they do not crush so easily as the blouses of batiste or organdy. Indeed, it may be that the practicality of tub satin and similar materials is one of the reasons why the transparent blouse is a blouse of yesterday.



No. 2668/22  
The serviceable separate skirt, which appears here with both yoke and sash, and must be a member of every wardrobe, may be of satin, velvet, or cloth



Nos. 2770/22-2771/22  
The long loosely belted redingote adapts itself well to most materials as likewise does the conservative yoke skirt



Nos. 2742/22-2743/22  
Equally suited to wool velours with a fur collar or to tweed with collar and cuffs of silk or velvet is this suit



Nos. 2750/22-2751/22  
Here both coat and skirt have distinctive lines that associate them undeniably with the fashions of the new season



No. 2798/22  
Corduroy, tweed, and flannel at once suggest themselves as suitable materials for this sports skirt with cleverly tailored belt and pocket oddly dropped





Nos. 2791/22-2792/22  
A simple smart frock of serge features the new zouave skirt which is considered to be the last and largest word in fashion



Nos. 2789/22-2790/22  
In the cassock frock, which is the frock of the moment, simplicity and good taste are assured



Nos. 2793/22-2794/22  
The simplest of models made chic by the jacket effect of the blouse and the front button fastening



Nos. 2795/22-2796/22  
Essentially a model for the morning dress of gabardine with touches of brilliant color in the embroidered motifs of the waist

### MODELS THAT GIVE MILITARISM ITS DUE IN PRECISE

### JACKET-BODICE OR ROWS OF BUTTONS OR OF STRAPS

The patterns illustrated on this page, sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, are priced at 50 cents each for waist or skirt, and \$1 for complete costume, except No. 2772/22, which is priced at \$1. An illustration, directions, and material requirements are given with each pattern. Vogue patterns may be bought at: 443 Fourth Avenue, New York City; 149 Tremont Street, Boston, Mass.; 162 Post Street, San Francisco, Cal.; Rolls House, Breams Bldg., London, E. C., England



No. 2772/22  
For simplicity and unbroken line, the one-piece frock is cut with the back of the skirt and the blouse in one piece



Nos. 2656/22-2657/22  
Features of this coat-dress to be noted are the cut of the belt in back, and the peplum over a skirt with a plaited panel



Nos. 2693/22-2694/22  
The surplice fronts are carried back to form sash-ends and the back of the bodice would seem to effect a short coat



Nos. 2776/22-2777/22  
Grace is in every line of the princess frock, which fashion of the moment sanctions. A model best in satin and velvet



Nos. 2780/22-2781/22  
On the quaintest of snug bodices is worn a high collar of fur, and fur bands appear to widen the full circular skirt



Nos. 2676/22-2677/22  
With a long, snug, plain bodice finished with a sash is shown a quaint skirt gracefully draped in line with the sash



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Photograph of MERITEX Costume

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At the leading hotels in New York, at the play and opera—wherever the ultra-fashionable woman may be seen, Entire Suits, Coats, Capes and Wraps of "Meritex" will predominate during Fall and Winter.

Even an expert cannot distinguish "Meritex" from costly Baby Lamb, yet "Meritex" garments with all their style and beauty are practical, serviceable and within the reach of modest purses.

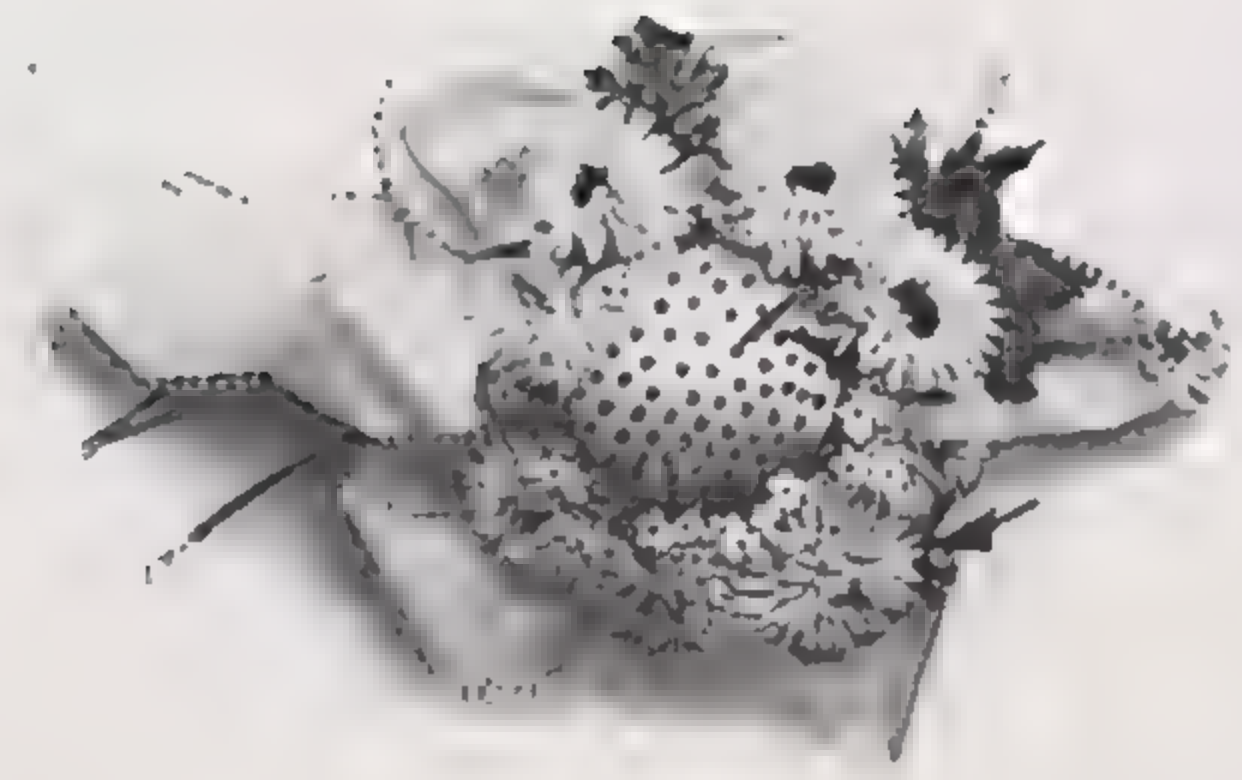
Leading manufacturers have produced most exquisite models at astonishingly attractive prices and these may now be seen at the best stores.

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We also invite you to inspect garments made of Salt's Arabian Lamb and Salt's Pomoiré. We will gladly send you samples and refer you to a dealer who can supply you. Many of the best stores are also offering "Meritex" by the yard.

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*Well may the pin boast  
neatness when it comes in  
such form as this*

## TASKS FOR DEFT FINGERS

In a Single Morning May the Ingenious  
Needlewoman Create a Host of Christmas  
Gifts Fitted to Please the Most Captious

THE dainty and still inexpensive Christmas gift which may be made at home offers opportunity for the exercise of ingenuity and individuality, and it is always a pleasure to make for one's friends special gifts which are different from any which are to be found in the shops. With this article are illustrated a number of simple gifts, which may be varied endlessly by changing the colors or materials in which they are carried out.

woman who possesses a dressing-table and a face would appreciate them. The colors may always match the dressing-room and the flowers be appropriate to the color. With blue, forget-me-nots may be used; with yellow, buttercups; and with lavender, lilacs or lilies-of-the-valley. It is almost as much fun to dress up these bottles as it is to arrange the flowers just cut in the garden.

### FOR GUEST ROOM AND BOUDOIR

### FOR USE AND ORNAMENT

The pincushion, photographed at the top of the page, in a wreath of flowers tied with picot-edged ribbon, might be reproduced in blue, pink, yellow, lavender, green, or different shades of rose or apricot. Especially with white flowers around it the pincushion itself looks like the center of a big daisy.

For a friend who has a big country house a set of such pincushions in colors to match the different bedrooms would be a dainty gift. The square glass bottle illustrated at the lower left has a gay little girdle of ribbons and English daisies and holds the cotton rolls, tied with ribbon, for applying powder to the face. These bottles are always attractive and find a place of usefulness beside the powder-box on the dressing-table. They are easily made, for they require no sewing at all, and every

The attractive bag shown at the lower right is for a bit of embroidery. It is made with a foundation of cord sewed round and round like a mat for the bottom, a top of soft satin gathered full enough upon a cord to please the fullest fashions, and a few flowers for trimming. An odd little device is the long handles at the sides which are made of cord like the foundation and are joined to it under a row of chiffon flowers. Another fitted work-basket to put in a guest-room is done in silver and lined with rose.

The tiny hatpin holder shown on page 80 may also be of rose silk with silver lace and cord. As illustrated, it is long enough to hide the ugly length of the hatpin.

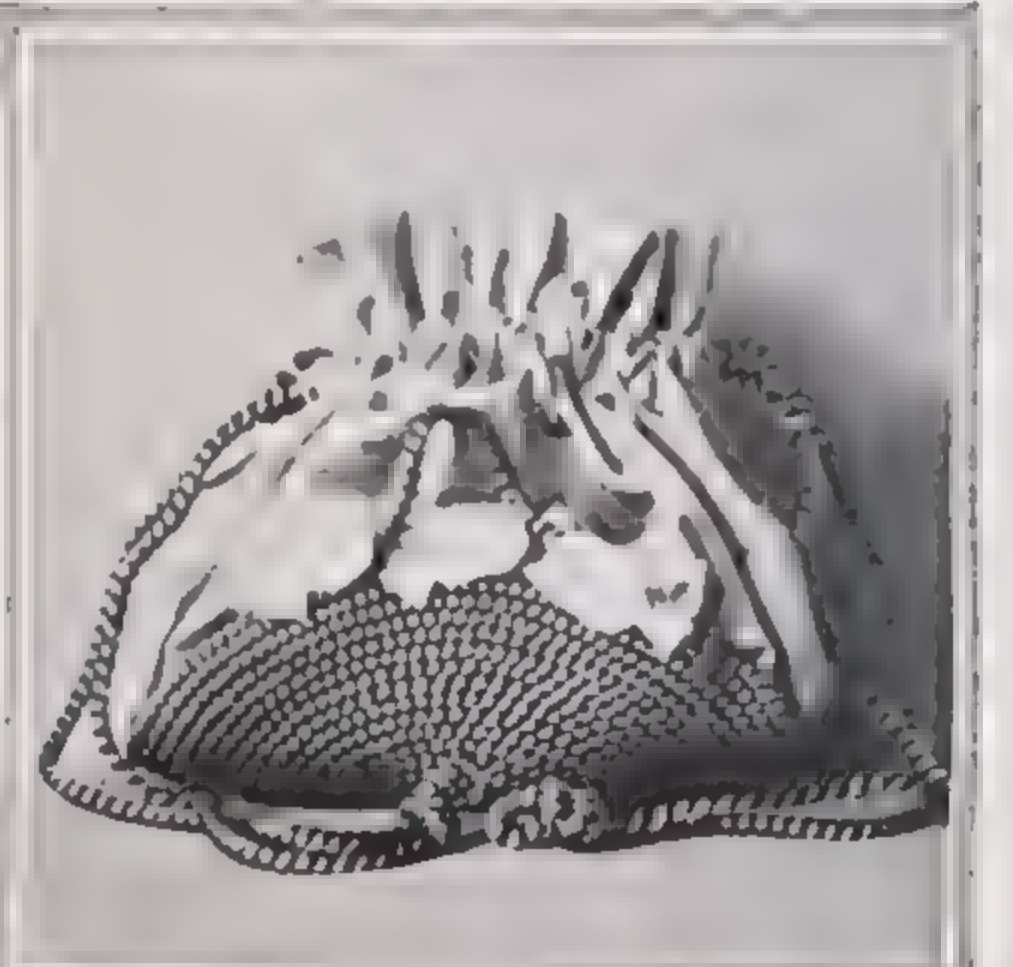
Filet medallions worked in with insertion over a silk lining give a pleasing candle shade for the boudoir, and the dressed up slipper trees make a brave showing with their  
(Continued on page 80)



*A basket in rose and silver  
to supply the guest with the  
wherewithal of the stitch in  
time to save nine*



*This flower-trimmed bottle keeps  
in immaculate neatness absorb-  
ent cotton powder-puffs*



*Silk cord and satin unite in a  
dainty work-bag which decks  
itself out with flowers*





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OF BIARRITZ MODELS

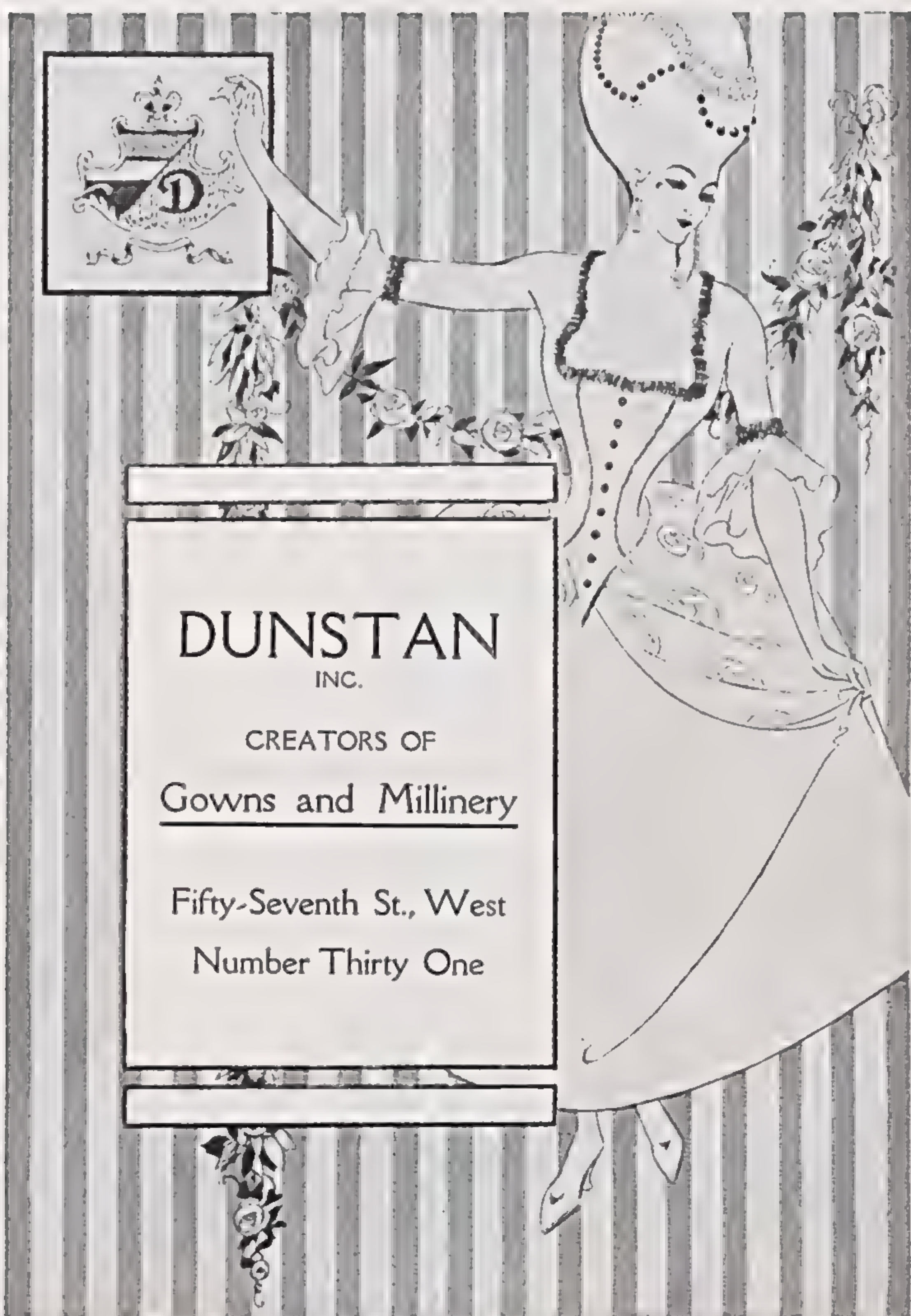
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Because of her long experience and large acquaintance abroad, she has succeeded in getting models where others have failed.

## TASKS FOR DEFT FINGERS

(Continued from page 78)

gilding, bows, and ribbon roses and are really as useful as they are ornamental. A silk vanity bag, like the one photographed at the upper left of the group of articles on this page, with a mirror on the bottom, is always acceptable, and the little two-compartment box made of brocade bound with gold braid and fashioned to hold puff and powder separate is a delight.

The vanity bag may be made of almost any little bit of soft silk from the reserve basket. It is especially dainty made of silk with delicately shaded flowers in its pattern and with wreaths and tiny bouquets of chiffon flounces in the same shadings tucked here and there to hold it in shape.

These little hand-made novelties are often appreciated more than costly bits of silver or crystal, and one may put just as much or as little as she chooses of both time and expense into such gifts. These hand-made trifles often bring high prices in the shops, but there are also many inexpensive ones to be made, which are

quite as unique as the more costly ones.

The ingenious needlewoman has a tremendous advantage at Christmas time, for, in a single morning, she can create a host of dainty gifts that would bring pleasure to the most captious. The simplest thing if appropriate and finely made can not fail to win appreciation. A gift which is popular at every Christmas is the set of sachet or lavender bags. Pale blue satin squares tied with French gold lace and adorned with a miniature bouquet make exceedingly pretty sachets. Pale pink ones may be tied with Dresden ribbon and have a bunch of tiny roses; a violet set would look well with bands of silver tinsel and heliotrope, with pink rosebuds. Flowered organdy sachets, run with lavender ribbon and filled with dried lavender flowers, are quaint and charming. Anything that savors of originality pleases and the every-day, stereotyped gift fails to elicit the appreciative response that some dainty, unusual and new idea brings forth.



*Gilded and rose beribboned slipper trees balance decoration by practical usefulness*

*Contrasting materials, ribbon bows, and a mirror for the bottom; presto! the vanity bag appears*

*Behind its ruffles and rose wreaths this holder will conceal the ungainly length of Madame's hatpins*

*A frilly shade of lace and silk to screen and soften the candle light in the boudoir*

*A boon to travelers is the two-compartment box which separates puff from powder*



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BRIDE

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*Ganesh Chin Strap (\$5., \$6.50) for reducing the "double" chin.*

**Lecture Number Three:**

**ENLARGED PORES AND BLACKHEADS  
DISFIGURE THE COMPLEXION**

The pores are the breathing channels through the outer "protecting" skin, for the true-skin, muscles and tissues beneath.

If these pores become clogged with foreign matter—poisonous soaps, inferior powders, unsanitary pastes, dust and grime—the tissues and skin beneath become unhealthy and droop or become lined, and the pores themselves enlarge, harbor blackheads, and give a coarse, rough, blotchy appearance to the skin.

**THE MUSCLE STRAPPING TREATMENTS**

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## WHAT THEY READ

**THE VICTIM**, by THOMAS DIXON, which the author calls "A Romance of the Real Jefferson Davis," must be regarded as a characteristic melodrama based upon the career of the Confederate chieftain. Mr. Dixon begins with his hero at the age of seven, when he was sent one thousand miles through the wilderness from Mississippi to be educated in Kentucky, and carries us through his first period of military adventure as a subaltern officer in the United States Army. His army life in the regular service closed with his marriage to the daughter of Zachary Taylor, against the wish of Old Rough and Ready. Davis subsequently served with distinction as a volunteer officer in the Mexican War, by which time his young wife had long been dead, and Davis himself had served his apprenticeship to the theory of politics in the library of his elder brother, the locally famous "Bob" Davis, lawyer, philosopher, cock-fighter, and philanthropist of the great plantation at Davis Bend. With this portion of Davis's career as prologue, Mr. Dixon hastens on to the approach of secession, and then deals with Davis as the head of the Confederacy. Private romance, political intrigue, and the great drama of battle are all concerned in the part of the story that makes the bulk of the book. (New York: D. Appleton & Company, \$1.35 net.)

**BAMBI**, by MARJORIE BENTON COOK, republished from a magazine, should serve to lighten and enlighten. It is a tale of not quite impossible persons, told in an engagingly irresponsible fashion by one who knows how to be clever without being inhumanly clever. Her dialogue is bright with a good many more explosions to the minute than one finds in the every-day story, especially the every-day story written in Great Britain, but these detonations are brought about with an air so effortless that the reader is almost betrayed into believing the dialogue a transcript from actual conversations. Of course there is more than mere fun in "Bambi," but the moving parts are not permitted to approach poignancy. As to the Professor, he is an excellent foil to his earnest son-in-law, and as to Bambi of the title rôle, the intimation in the dedication that she actually exists may very well set impressionable male readers upon the quest of this charming person in the flesh. Mary Greene Blumenschein's frontispiece in colors is worthy of her name of brilliant floral connotation, and

her things in black and white are altogether delicious. (Garden City, New York: Doubleday, Page & Company, \$1.25 net.)

**MARIA**, by BETTINA VON HUTTEN, gives us a new variant of Zendaesque fiction. In this instance, the prince and prospective king falls in love with an English girl of the middle-class, and she with him, and a considerable part of the story is concerned with the struggle of the young man to make the choice between pure sentiment and political ambition. Later a new situation develops, and the author manages to give a spiritual significance to Maria's solution of her problem. Some readers will recognize in the Russian dwarf and his loyal love for Maria the echo of a more famous character. (New York: D. Appleton & Company, \$1.35 net.)

**STORM**, by WILLIAM DANIEL STEELE, has remarkable distinction of style, and fascinating local color. The scene is laid, mainly, among the Portuguese inhabitants of a New England fishing town, and these half-acclimated strangers are done with the loving enthusiasm of one who knows them well. There is an intensity of feeling throughout the book that fits well with its title, and Mr. Steele manages without too many words to convey his own impressions of the characteristic landscapes that are the background of his moving scenes. "Storm" has a quality somewhat rarely found in current fiction, and it deserves a far more faithful reading than the idler gives to light romances. (New York: Harper & Brothers, \$1.35 net.)

**CANADIAN NIGHTS**, by ALBERT HICKMAN, consists of seven short stories rich in the local color of the Dominion, remotely, indeed probably, inspired by the earlier prose of Kipling, but original in motif, subject, phrase, and mainly in style. Mr. Hickman habitually writes in high spirits, and he deals in many audacious improbabilities which the reader laughingly accepts as gospel truth.

A good deal of this book is concerned with a pianist, who has what some persons call "temperament," an elusive word used by not a few mere amateurs to excuse a purely selfish and anarchic attitude towards life. Mr. Hickman's temperamental pianist, with all his sins upon him, is cheerfully accepted by the reader, and applauded in his wildest exploits. (Continued on page 84)





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## WHAT THEY READ

(Continued from page 82)

There are few better things than his magnificent lying in the rather long story called "The A-Flat Major Polonaise," the musical technique of which in the earlier pages should discourage no unmusical person from persevering to the bitter end.

"Overproof," the opening story, is an audacious extravaganza, which one will enjoy the more after having seen the Windsor Hotel at Montreal on one of its gayer nights. These stories are recommended to all men, and to such women as can read "Soldiers Three" without discomfort. Ladies of strongly conventional notions touching the proprieties of literature are advised to let them alone. Mr. Hickman's humor, which is his distinguishing trait, is less raw though even more masculine than that of a contemporary Canadian author who treats literature quite as an avocation. From "Sam Slick" to "Canadian Nights" is a matter of two full generations, but Mr. Hickman is of one blood with Judge Haliburton, and far better suited to please readers of to-day. (New York: The Century Co., \$1.30 net.)

AT THE CASA NAPOLEON, by THOMAS A. JANVIER, is a collection of characteristically charming stories by the author of that rarely delightful book, "The Christmas Kalends of Provence." Mr. Janvier has been dead a little over a year, and this volume has an interesting portrait of this ruggedly handsome and distinguished head, and a welcome prefatory memoir by Mr. Ripley Hitchcock.

The Janviers, though many generations resident in the United States, and now a wide and widely scattered family connection, are apt, wherever found, to show traits of their French ancestry. Thomas A. Janvier had these traits to a marked degree, and unlike his more or less distant relatives in Delaware and elsewhere, he pronounced his name in the French fashion. These stories, dealing with the adventures of persons resident at a charming hotel in the old French Quarter of New York, will be especially appreciated by those who knew that quarter before the Italian invasion of more than fifteen years ago wiped it out and overlaid it with a different branch of the Latin race. Those who remember the famous but long-vanished Restaurant du Grand Vatel will fancy that they trace some likeness to that resort of rare cuisine in the Casa Napoleon, though there are points of difference that make the identification incomplete. Whenever Mr. Janvier touched the race from which he sprang, he wrote with a deliciously sympathetic humor, and much the same is true of his writing when it concerned itself with Bohemians of whatever race. These stories have his characteristic charm at its best. (New York: Harper & Brothers, \$1.25 net.)

THE GILDED CHRYSALIS, a novel by GERTRUDE PAHLOW, reads like a first attempt, but has positively good qualities and the promise of better. As a study of university life in a provincial town, it shows knowledge and insight, though one easily sees that the author has mastered more thoroughly the student life than the life of the professor. There is genuine "go" to the young wife's dinner at which six students are guests, but there is a touch of stiffness to the president's reception. The maid of all work is well done also, and as to the protagonists, the Professor and his young wife, they really live, and there is genuine life to their mutual passion. (New York: Duffield & Company, \$1.25 net.)

SILVER SAND, by S. R. CROCKETT, tells a highly romantic tale of Galloway, having much to do with gypsies and with the Scotch gentry of those

parts. Thus on the eve of his death did Mr. Crockett return to his favorite scenes, and deal in spirited fashion with the teeming romance of an earlier time. Those who demand a story concerned with the problems of to-day will care naught for "Silver Sand," but those who would for a while forget the turmoil of our own times in the stirring adventures of earlier days, may well trust themselves to the magic of Mr. Crockett. (New York: Fleming H. Revell Company, \$1.25 net.)

FULL SWING, by FRANK DANBY, is one of that versatile lady's long and brilliant novels, hardly up to what is best in "Bacarat" and "Pigs in Clover," happily not down to what is worst in "The Sphinx's Doctor," and more nearly related in spirit and intent to her idealistically pure story, "The Heart of a Child," than to any of these. If the tale has a heroine it must be Agatha Wanstead, an extraordinary conception successfully worked out. If it has a hero it must be the faithful Scotch solicitor whom Agatha ought to have married but did not. These two are the chief characters of the older generation, and they are most ably done, but Mrs. Danby extends her story over many years, and shows us the loves of Agatha's son and her half-niece, if such a form is permissible to indicate the daughter of a half-sister. It must be owned that the author interests us more in the earlier than in the later generation, though Desmond, who fortunately inherits more from his semi-puritan mother than from the reckless Irish nobleman, his father, deserves to rank high among Mrs. Danby's creations. (Philadelphia: J. B. Lippincott Co., \$1.35 net.)

## THE PIPES OF PAN

ERIS: A DRAMATIC ALLEGORY, by BLANCHE SHOEMAKER WAGSTAFF, attempts to put some of Bergson's philosophy into verse. In form, "A Dramatic Allegory" is a succession of eloquent and highly poetic monologues by one character, interrupted from time to time by the short speeches of another and at other times by longer speeches, which are repeated in lyric form by the remaining two dramatis personae.

Miss Wagstaff has a rather unusual gift at writing blank verse of dignified movement and sonorous appeal, and she has, also, a happy command of poetic diction and the faculty of bringing things from far, which may, perhaps, be regarded as the sign manual of imagination. It is difficult to escape the notion, however, that she is unconsciously debtor to the longer poems of Keats for some of her inspiration. Her lyrics are inferior to her blank verse, and, singularly enough, she challenges comparison of the two by closely paralleling several passages of blank verse with short-lined rimed couplets. By the way, why "spread sail with Capulet" in Venice? Juliet's family was of Verona. Perhaps this is a typographical blunder, like the attribution of the frontispiece portrait to Paul "Hellen." (New York: Moffat, Yard & Company, \$1 net.)

THE SISTER OF THE WIND, AND OTHER POEMS, by GRACE FALLOW NORTON, is the author's second volume of delicately mystical and symbolic verse. Her songs are of nature, of love, of her own mind and heart, of the infinite. Like most of the women who write verse, Miss Norton sings much of the time in a minor key, connoting sadness. She is at her best in dealing with the aspects of nature, and the charm and elusive significance of the mist has seldom been so well conveyed as in her poem entitled "Mist-Mad." A characteristic poem of the women poets is that entitled "O Hush,"

(Continued on page 86)

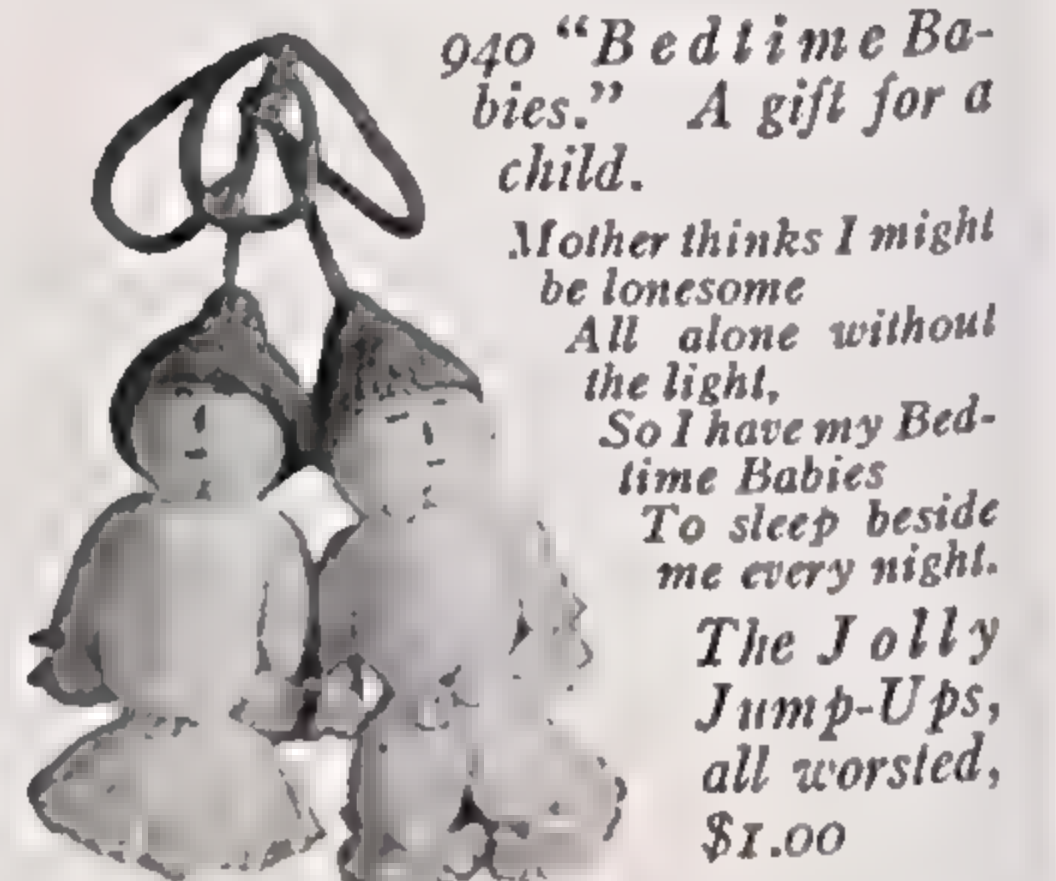
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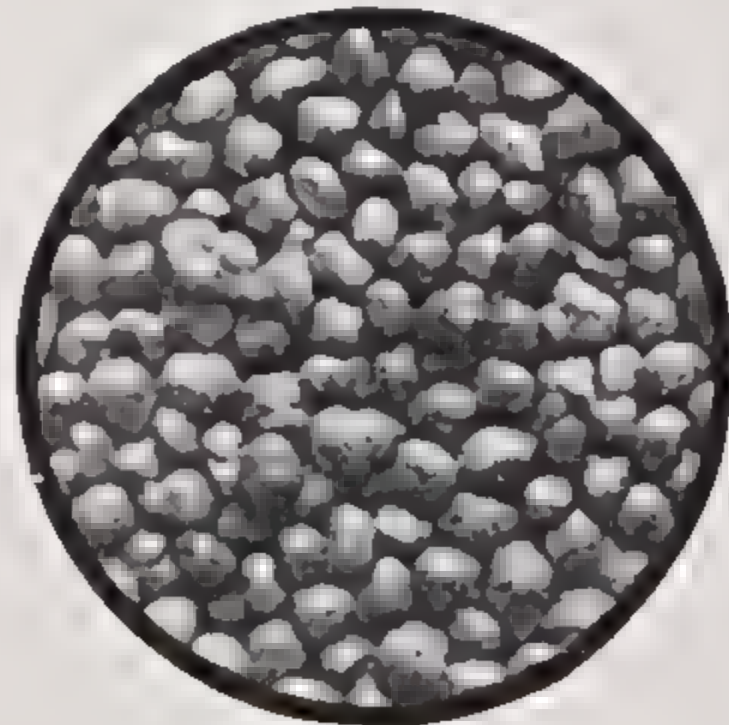
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Sole Makers

(681)

## WHAT THEY READ

(Continued from page 84)

My Heart," which is singularly sweet and imaginative in expression. "Mood" is a short poem that comes as near perfection of its kind as any in the volume.

"The Sister of the Wind," which gives title to the volume, is a sheaf of about twenty poems varying in meter, but not separately titled, and all connected by a mystical thread of meaning. Many individual stanzas in this volume have lyric snatches suggesting the bluebird's "round and silver call," as a long dead and forgotten minor poet phrased it. Now and then, however, and seemingly without excuse, Miss Norton sins against meter and the canons of rime, as in the laboring line, "Within mist-spaces, like black towers," and in such rimes as "stars-altars," and "north-worth." (Boston and New York: Houghton Mifflin Company, \$1.25 net.)

DES IMAGISTES, AN ANTHOLOGY, presents in a volume of considerably less than one hundred pages examples from the verse of ten young poets, and from the poetic prose of two others. The publishers announce that these young persons constitute a new school of poets, whose watchword is "precision in the rendering of the idea, and direct treatment of the subject." It may be said, at once, that while this volume contains much genuinely exquisite poetry, the young poets are older than their publisher seems to think. Those who recall Milton's marvelous saying that poetry should be "simple, sensuous, and passionate," and who recall the wizardry he himself wrought by the deft use of "presentive" words in such poems as "L'Allegro," "Il Penseroso," and "Comus," and as well the delicious bodying forth of life in its picturesque aspects in Arnold's "Strayed Reveller," will find few surprises in this volume. All discriminating lovers of fresh and delicately wrought poetry, however, will welcome this tiny anthology and wish it were fuller.

Richard Aldington's "Au Vieu Jardin," "Lesbia," "Argyria," and "The River," have much charm. H. D.'s "Hermes of the Waves" may puzzle, but it must also delight. Mr. Flint's "London" is absolutely delicious, and so too is his "Swan." Some of Mr. Pound's Chinese bits are as exquisitely lovely as the most delicate ceramics of the people he celebrates. Allen Upward's Chinese sketches, all but one in prose form, have remarkable charm, and so has "The Rose" of Mr. Curnos. Nothing in the book, however, is lovelier than this of the American, Amy Lowell, which she calls "In a Garden":

Gushing from the mouths of stone men  
To spread at ease under the sky  
In granite-lipped basins,  
Where iris dabble their feet  
And rustle to a passing wind,  
The water fills the garden with its  
rushing,  
In the midst of the quiet of close-  
clipped lawns.

Damp smell the ferns in tunnels of  
stone,  
Where trickle and plash the fountains,  
Marble fountains, yellowed with much  
water.

Splashing down moss-tarnished steps  
It falls, the water;  
And the air is throbbing  
With its gurgling and running;  
With its leaping, and deep, cool mur-  
mur.

And I wished for night and you.  
I wanted to see you in the swimming-  
pool,  
White and shining in the silver-flecked  
water,  
While the moon rode over the garden,  
High in the arch of night,

And the scent of the lilacs was heavy  
with stillness.

Night and water, and you in your  
whiteness, bathing!

(New York: Albert and Charles Boni,  
\$1 net.)

SONGS OF THE NEW AGE, by JAMES OPPENHEIM, has strong claims to be welcomed as the most notable recent contribution to American verse. Not since Whitman has any American put more of original force into daring forms of poetry. Mr. Oppenheim would probably disclaim apprenticeship to Whitman, and it would be unjust to the newer poet to say he was an echo of the older. He has chosen forms closely allied to those frequently used by Whitman, and has brought to remarkable perfection what the great Walt was too frequently content to leave in the rough. Rarely, if ever, however, has Mr. Oppenheim those irresistible lyric inspirations that now and then lift Whitman to a place beside the great poets of all ages. As to philosophy, Mr. Oppenheim's is Whitman's, and more and less. He is even more an individualist than Whitman, even more an enemy of the conventional, but a good deal less the democrat. Here is one entitled "The New Babe," written in one of Mr. Oppenheim's many and varied moods:

The babe is the beautifully cunning  
dust that desires and breathes,  
And through the soft pink of his body  
sing limpid sweet tides of life,  
And at the light he is staring with wide  
blue eyes, unquestioning.

Oh, unawakened wonder! unopened  
blossom!  
There I leaned, even so in my marvel-  
ous flesh,  
But I and this body of mine were also  
as a pellet of dust  
Dropped into gulfs of bathing light;  
I, flower, drenched in the sunlight of  
the spirit,  
In the spacious morning of the soul. . . .

Divine is the unfolding and wonderful  
the opening petals  
Of the babe in the storm and sun of the  
nourishing years.  
(New York: The Century Co., \$1.20  
net.)

### BOOKS OF REFERENCE

THE VATICAN: THE CENTER OF THE GOVERNMENT OF THE CATHOLIC WORLD, by THE RIGHT REVEREND EDMOND CANON HUGUES DE RAGNAU, appears with no indication of official authority, but with an authoritative tone which seems to imply official sanction. What Canon Hugues de Ragnau undertakes in this dignified and handsome royal octavo volume is to set forth the organization of the Church, something of its political relations, past and present, and the essentials of its religious teaching. The opening chapter gives a somewhat meager account of the palace of the Vatican as an historic structure. In the next chapter the position of the Pope as head of the Church and supreme pontiff is briefly outlined, and the ecclesiastical life of Pius X is rapidly sketched.

The College of Cardinals is discussed in one chapter and in the next the Roman Curia is elucidated. Part II opens with a long chapter on Catholic organization, in the course of which the author estimates the nominal Christians as almost exactly one third the population of the world, which last he places at a billion and a half. The Catholics constitute nearly one half the Christian population.

An extremely significant chapter is that given to Politico-Religious History. The Right Reverend Canon denies the validity  
(Continued on page 88)





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Grecian-Treco fabric has emancipated women from corsets of a stiff and unyielding character; for, while it supports the body firmly, the pressure is evenly distributed, and the conforming texture of the fabric moulds the figure into a poise of ease and beauty.

*Bien-Jolie* corsets range from size 20 to size 36, each size accurately and permanently reflecting the proportions for which it was designed.

*Bien-Jolie* corsets are boned with "Walohn." Every feature of these famous corsets must be of highest quality



Benjamin & Johnes, Newark, N. J.

## WHAT THEY READ

(Continued from page 86)

of Anglican orders, but declares the Anglican Church to have a leaning towards Rome. He strongly supports the attitude of the Church towards the present government of France. The recent Portuguese revolution, he says, was "also the most anti-Catholic and sectarian uprising that perhaps ever occurred." In a cautiously worded statement he sets forth the situation of the Church in this country, recognizing with expressions of gratitude the completeness of American religious liberty. He says nothing to indicate the hope of an early reconciliation of Church and state in Italy. "Americanism" he discusses in the chapter on doctrine. A rather long chapter presents the traditional attitude of the Church towards education. He declares that the Vatican has always disavowed responsibility for the cruelties of the Spanish Inquisition and the horrors of St. Bartholomew's Day. The book, as a whole, is a careful, temperate, and yet always firm and at points aggressive definition of the Catholic position. The appearance of such a book at this time seems significant. A portrait of Pope Pius X is the frontispiece of the volume. (New York and London: D. Appleton & Company, \$4 net; postage, 20 cents.)

**WOMAN'S WHO'S WHO OF AMERICA**, A BIOGRAPHICAL DICTIONARY OF CONTEMPORARY WOMEN IN THE UNITED STATES AND CANADA, 1914-15, by JOHN WILLIAM LEONARD, editor-in-chief, makes a closely printed royal octavo of nearly one thousand pages. Incidentally, this volume, as its editor declares, will serve in some sort as a "suffrage referendum" so far as a majority of the women biographized are concerned, for more than half of them, by request, have expressed their opinion on this subject. It appears that 4787 favor and 773 oppose woman suffrage, while 4084 neglect to indicate their opinion. Thus out of 9644 women consulted a little less than a majority declare for woman suffrage. One woman favors it, according to the editor, but declines to go on record because her husband is opposed to the extension of the suffrage to her sex. Of the women given, 6303 have been married. Every state in the Union and every province of Canada is represented in this interesting and valuable contemporary record. Like all such volumes this one is now and then surprising for its inclusions, and equally surprising for its omissions, but it will be found a work of great value to editors, and doubtless to those having things to sell, and of real interest to all sorts of persons, whether men or women.

It is noticeable but not surprising that the space given to a particular person is by no means in proportion to her real importance. Women as eminent as Margaret Deland and Edith Wharton, for example, receive far less notice than scores,

and perhaps hundreds, of their sex far less distinguished in their chosen lines of activity. A few women such as Mrs. Theodore Roosevelt, whose modest insistence upon living the private life is admirable in an age of blatant advertising, are included because of their husbands' eminence. The volume neglects to note the death of Miss Coes, late Dean of Radcliffe College, and has not discovered that Miss Winifred Josephine Robinson has left her work at Vassar to become Dean of the new Delaware College for Women at Newark, Delaware, which first opened its doors in September of this year. Doubtless there are many such omissions, but the latter change is at least of very recent date, and inerrancy is not to be expected of even the most careful editor. Mere "leaders of society" do not appear to be included in this record. (New York: The American Commonwealth Company, \$5 net.)

### BOOKS RECEIVED

"Burgess Unabridged," a New Dictionary of Words You Have Always Needed, by Gelett Burgess; a humorously satirical collection of invented words that are not words, for the original notion of which the author is not remotely indebted to that vast treasure-house of wit and wisdom—the immortal Alice books. Cover design and illustrations by Herb Roth. (New York: Frederick A. Stokes Company, 80 cents net.)

"A Child of the Orient," by Demetra Vaka (Mrs. Kenneth-Brown); recollections of the author's girlhood in Turkey. (Boston and New York: Houghton Mifflin Company, \$1.25 net.)

"The Congresswoman," by Isabel Gordon Curtis; a novel enforcing the notion of limited suffrage for men and women. (Chicago: Browne & Howell Company, \$1.35 net.)

"Victory Law"; a brilliant novel of theatrical life, originally published in serial form, by Anne Warwick. (New York: John Lane Company, \$1.30 net.)

"Beating Back," by Al Jennings and Will Irwin; the story of a criminal career and a return to respectable industry. (New York: D. Appleton & Company, \$1.25 net.)

"Minds in Distress: A Study of the Masculine and the Feminine Mind in Health and Disorder," by Dr. A. E. Bridger, a distinguished British physician. (Boston: John W. Luce & Company, \$1.25 net.)

"Pearls," by Professor W. J. Dakin; a monograph presenting the science of the subject in popular fashion. (Cambridge: The University Press. New York: G. P. Putnam's Sons, 40 cents net.)

"The Beautiful," by Vernon Lee; an attempt to make the layman acquainted with "psychological aesthetics." (Cambridge: The University Press. New York: G. P. Putnam's Sons, 40 cents net.)





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# FOR THE HOSTESS



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You can live without hope; what is hope but deceiving?  
You can live without love; what is passion but pining?  
But where is the man who can live without dining?"

LONG before Oliver Wendell Holmes wrote these lines it was well known that the first requisite of successful dining was good company, and the second, good food.

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# FOR THE HOSTESS

Remembering That Wedding Guests  
Must Be Dined as Well as Bid-  
den—Titbits for Afternoon Tea

IN the excitement of planning for a wedding, ordering the frocks and the floral decorations, sending out invitations, and receiving gifts, it is hard to have to come down to earth and realize that while the guests who are bidden will, of course, come with the necessary amount of sentiment, they will also come with an appetite.

As a rule, the bride has no thought to spare for the important task of ordering the wedding breakfast, the mother is distracted, and all the feminine relatives are deep in other matters; but the father, who has had no more serious work than that of signing a few checks, large of course, is not too fatigued to concentrate his mind on this task of planning and ordering, for luckily "writer's cramp" rarely prevents a man from being a very good caterer. Left to his own devices, therefore, the paterfamilias assumes the weighty responsibility of feeding the wedding guests.

### THE TRADITIONAL WEDDING BREAKFAST

At the traditional wedding breakfast, the guests are all seated at large or small tables, and time for long toasts is a part of the feast. In everything modern, however, tradition is sent to the winds, if its requirements consume too much space, whether in square feet or time. For this reason, the buffet breakfast is more popular since it does not require as much service space, or as formal a center ornament for the table.

The traditional wedding cake is most naturally the accepted ornament which is placed in the middle of the table, and it may effectively be surrounded with a wreath of lilies-of-the-valley and asparagus fern, which give the light effect that is found most desirable in all the decorations of the weddings of to-day. White roses and lilies are also used to decorate the tables, and may be placed in low baskets, or perhaps in some heirloom, such as a silver tankard or a loving cup. Some trophy in silver which the groom has won in college days or sports clubs may be filled with flowers, to give a pretty compliment to his prowess.

A word of general advice in regard to all the decorations is that all overcrowding be avoided, for the effect is never artistic, nor will the guests who have been crowded, in consequence ever retain a pleasant memory of the occasion. Above all, the dining-room should be kept as clear as possible, though if a buffet breakfast is served, there should be plenty of small tables for the older guests, who are likely to find a stand-up break-

fast fatiguing and inconvenient and prefer to be comfortably seated.

### TITBITS FOR AFTERNOON TEA

Filbert biscuits are delicious served with tea. Barcelona filbert nuts are put in a mortar and their shells broken. The shells are picked out and the meats are pounded in the mortar and mixed with the whites of eggs and powdered sugar to a proper thickness to drop from a knife. The mixture should then be dropped from a knife upon buttered paper in pieces the size of a nutmeg, baked until it is a fine brown, and allowed to become cool before it is taken from the paper.

Sandwiches, also, are welcome additions to the tea-table. From a thin layer cake various fancy shapes are cut; always two, at least, of the same shape are cut to be used together. A quarter of a pound of fresh butter is beaten for ten minutes when a quarter of a pound of powdered sugar and three ounces of powdered chocolate and a teaspoonful of vanilla are added. This filling is spread between the two halves of cake and the sandwich is dipped whole in melted sweet chocolate and stood on edge to dry before serving.

A novel way to combine tomato and egg in a sandwich is to mash the yolks of four hard-boiled eggs through a sieve and pound into a paste two tablespoonfuls of thick cream, a little pepper, salt, curry-powder, and a few drops of tomato catchup. This paste is mixed with the egg and spread on round, thin slices of bread, and a thin slice of tomato is laid between the two slices of bread. The tomato should be peeled and sliced, and the slices laid on a cloth to dry a few minutes before using.

### LEMON CONSERVE

To make lemon conserve, the yellow rind of three lemons should be grated by rubbing it with lumps of sugar. The sugar (one pound should be allowed) should be melted and to it should be added the seeded, sliced lemons and the lemon juice. The mixture should be boiled for half an hour with one cup of water. Then it should be poured over a package of gelatine which has been soaked in a cup of cold water for an hour.

The inside of a mold should be decorated with slices of lemon and the conserve should be poured into it after a cupful of finely chopped candied orange peel, pineapple, and citron has been mixed thoroughly and added to it. The conserve should be served ice-cold and with fancy cakes or cookies.

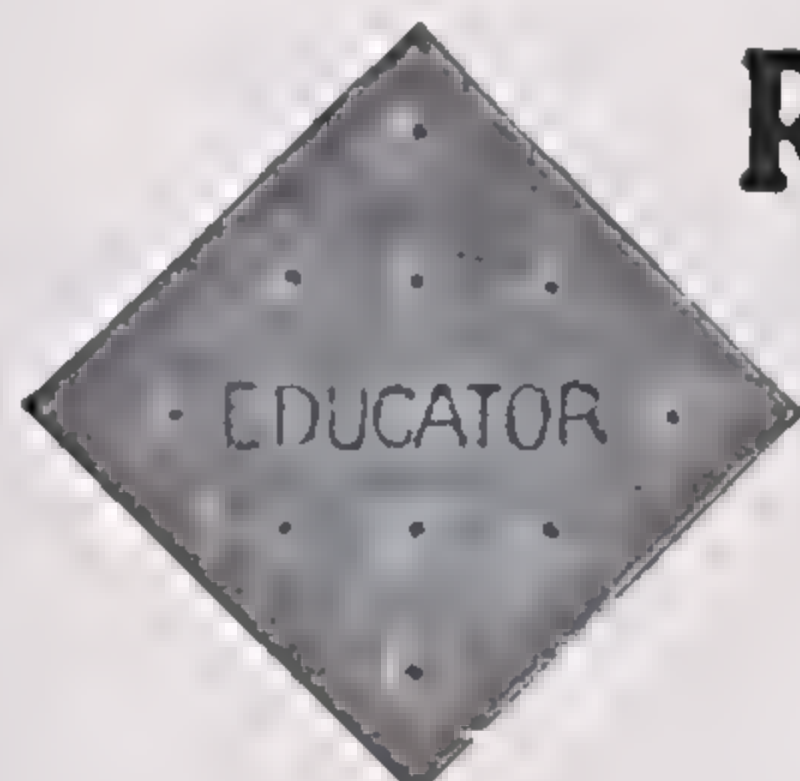




FOR THE



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(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

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(A) The right to decline to answer is in all cases reserved to Vogue.

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### CORRECT RIDING HABITS

Mrs. W. C.—Will you please give me as full a description as possible of the various types of costumes a man may wear for hunting and hacking, indicating just what sort of boots, whips, and other accessories should be used with each? I often hear men, irreproachably well-dressed for every other occasion, say, "Oh, anything is good enough to ride in!" Of course it is, if this "anything" was just what it should have been in the beginning, and is merely a bit the worse for wear, for it is not a question of whether a riding suit is new or old, but whether it is right or wrong. I wish to know just what is the correct thing to wear, to the least detail.

Ans.—The correct hunting costume is a dark Oxford gray or black cutaway coat with breeches of either brown buckskin or else brown, tan, or black and white checked cloth, and a vest of either a solid color or a large check in one of the stunning materials to be seen at fashionable tailoring establishments. The checked vest would not, of course, be worn with the checked suit.

### BOOTED AND SPURRED

The boots worn with this costume should be black with black patent leather tops and black patent leather garters to match, while, to be absolutely correct, one should also wear spurs. In fact, spurs should always be worn where correctness of attire is desired. A blunt spur with no rowel may be substituted for the ordinary spur if desired.

A derby hat, held by a mixed black and colored cord fastened by a ring and hook from the back of the hat brim to the inside of the coat collar, brown gloves, and a white stock are the finishing touches to this costume. Either a crop or a whip may be carried, and the former may have either a long lash or no lash at all; should it have a long lash it must match the gloves in color. It is important to wear a stock that will not wrinkle about the neck, for this one fault alone

is sufficient to mar an effect otherwise perfect. As starch often hurts the neck, a collar has been devised in which a piece of thin celluloid can be slipped between two thicknesses of material, and can be taken out when the stock is washed.

### FROCK COAT AND HIGH HAT

The frock coat may be substituted for the cutaway, in which case white breeches of buckskin cloth, or, in hot weather, of duck, should be worn. White gloves, white stock, and high hat should be worn with the frock coat; the boots and vest should be the same as those worn with a cutaway coat.

A pink coat may be worn with the outfit just described, except that the boots worn must be made with tan tops and white garters. The master huntsman and whips, while also dressed in this attire, are easily distinguished by their black velvet caps and velvet collars, always in the hunt club colors.

Some important "don'ts" for the huntsman are: don't wear a velvet cap except in the instance above mentioned, don't wear tan top-boots without a pink coat, and don't wear a frock coat without a high hat.

### THE HACKING COSTUME

A correct hacking costume is the same as the first hunting costume described above. For those who wish to be correctly, but not fastidiously, dressed, the following is a most useful outfit. A sack coat and breeches of almost any appropriate color, with the coat cut long and somewhat full at the bottom, and, if so desired, the coat, vest, and breeches all of the same material is considered to be correct. Some very good costumes of this kind have been made in shades of brown and green with an indistinct check or stripe. Black boots with black patent leather tops and garters to match, or black boots without tops and with plain black garters, a derby hat, a white stock, and brown gloves are then worn.

Quite a little license is allowed with this costume, so that brown laced gunning boots, brown puttees or spiral bandages, instead of the regulation riding boots, and a cap, frequently of the same material as the suit, instead of a derby, are permitted. A collar, soft or stiff, instead of the stock, while not strictly correct, is nevertheless often worn by well-dressed men. Either a whip or a crop without a lash may be carried; a long-lashed crop must never be used except in the hunting field.

### SPORTS JEWELRY

Under no consideration should a suit be made entirely of whipcord of a solid color, as such a suit is only worn by grooms, but any other serviceable material may be used. Another distinction of this kind is made in top-boots on which the small leather flap on the outside is made loose for a gentleman, but is fastened to the boot in the case of a groom. Though it is not absolutely correct to do so, one may use any hacking costume for hunting.

The only strictly correct costume for park riding is a frock coat of black or very dark gray material, with long trousers to match fastened under the foot by a leather strap, a high hat, plain black shoes, brown gloves, and stiff white collar and tie. Unfortunately, this costume, which is strikingly attractive, has been abandoned to a great extent of late years, though frequently it may be seen worn by some of the ultra-fashionable riders in Central Park.

A very appropriate addition to any of these costumes is the sports jewelry in the form of stock pins and cuff links which is to be found at any of the leading jewelers.

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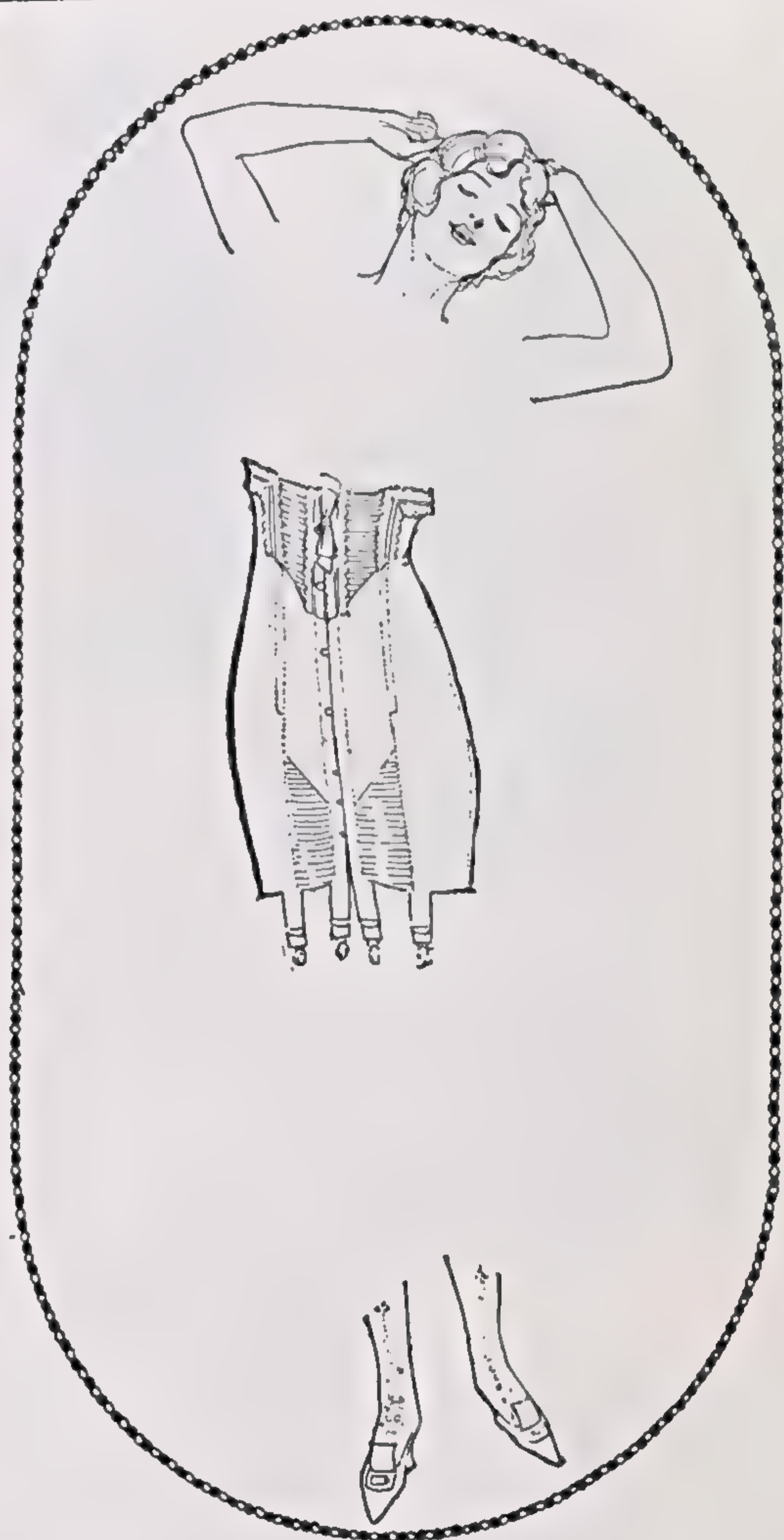
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**E. Albrecht & Son**  
founded 1855

Albrecht Corner, St. Paul-Minn.

## ARCHITECTURE AFTER NATURE

(Continued from page 56)

house has ever owned more than one fireplace, and that one usually too small to be of any use.

#### THE ARCHITECTURAL ANARCHIST

There are half a dozen or more of these daring anarchistic architects, but three stand out prominently. These are Don José Puig y Cadafalch, who specializes in a wonderful floral Gothic, and Don Luis Domenech y Montaner, who does marvellous lace and embroidery work in stone and marble, and finally the acknowledged leader of the band, Don Antonio Gaudí y Cornet, poet, artist, musician, and architect, who has been called the original architectural contortionist. A Catalan of the fiercest and most original type, Don Antonio does not recognize that anything exists outside his beloved country. He refuses to live any life but that of the Catalan, to think any thoughts but those inspired by Catalan temperament, or to speak anything but the Catalan tongue, save that he may be beguiled once and again, if he is in very good humor, into speaking French, for Cataluña, boasting of the oldest of national pedigrees, claims to have been the origin of the French race, and its language is closely allied to Provençal.

These men are the arbiters of Barcelona's "Latin Quarter," the lair of the new art in Spain. Whoever is fortunate enough to gain an entrance there, will find these anarchists in art wearing long, scarlet-lined, black cloaks, draped over their shoulders in Spanish style, and a red Catalan cap, which is to the Catalan artist what the flapping *béret* is to the dwellers of the Paris "Latin Quarter." "We go to nature for our architectural



*A building all askew, with windows peering out like the eyes of a mastodon and surfaces apparently worn smooth by the ages, is "The Grotto," the Catalan masterpiece in apartment-houses*

forms," they say, "to the mountains, to the forests, to the running streams, and to the clouds. Are human beings designed according to the rules of Euclid? Then why should the parallelogram be the accepted plan of our dwellings? Why should we live in a cube? Is there a straight line in nature, or is nature designed in squares?"

The three principal articles of their creed are the reversion of form, the obliteration of the straight line, and the suppression of the plain surface. So at least we thought when our friends introduced us finally to what is accepted as the most nearly perfect expression of the Catalan spirit in architecture, the big apartment-house nicknamed "The Grotto." This monument is the masterpiece of Don Antonio Gaudí y Cornet, who is apparently determined to eliminate from modern life the debasing influence of the T-square and the plumb-line.

#### THE TILED VILLA

Having investigated apartments, we next turned to see what a Catalan architect's suburban house is like. From doorstep to rooftop, the villa which we visited was ablaze with a coat of tiling which combined the patterns and shades of a Scotch plaid with the design of an old Indian shawl. Nor was it the house alone which was thus adorned, for the garden walls, curbs, benches, fountains, gateways, and garage scintillated with the same shining materials. Whether Catalan architecture is responsible for the prosperous glazed tile industry of the country, or whether the brilliant product of that industry suggested it as a good medium in



*Egg-shaped windows, absence of corners, and conspicuous presence of opalescent porcelain plaques are Catalan characteristics*



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An eminent French Chemist, connected with one of the leading perfumers of Paris and himself an expert in the manufacture of Toilet Creams, while sojourning at Palm Beach, had occasion to use and examine Poinciana Cerate. He declared that no Toilet Cream made here or abroad is superior to Poinciana Cerate and found it the only Cream within his observations equal to the Best French Creams.

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Lake Placid, N. Y.  
also at Palm Beach, Fla.  
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(Continued on page 96)





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Beautifully-arched fenders, beaten by hand from one piece of aluminum.

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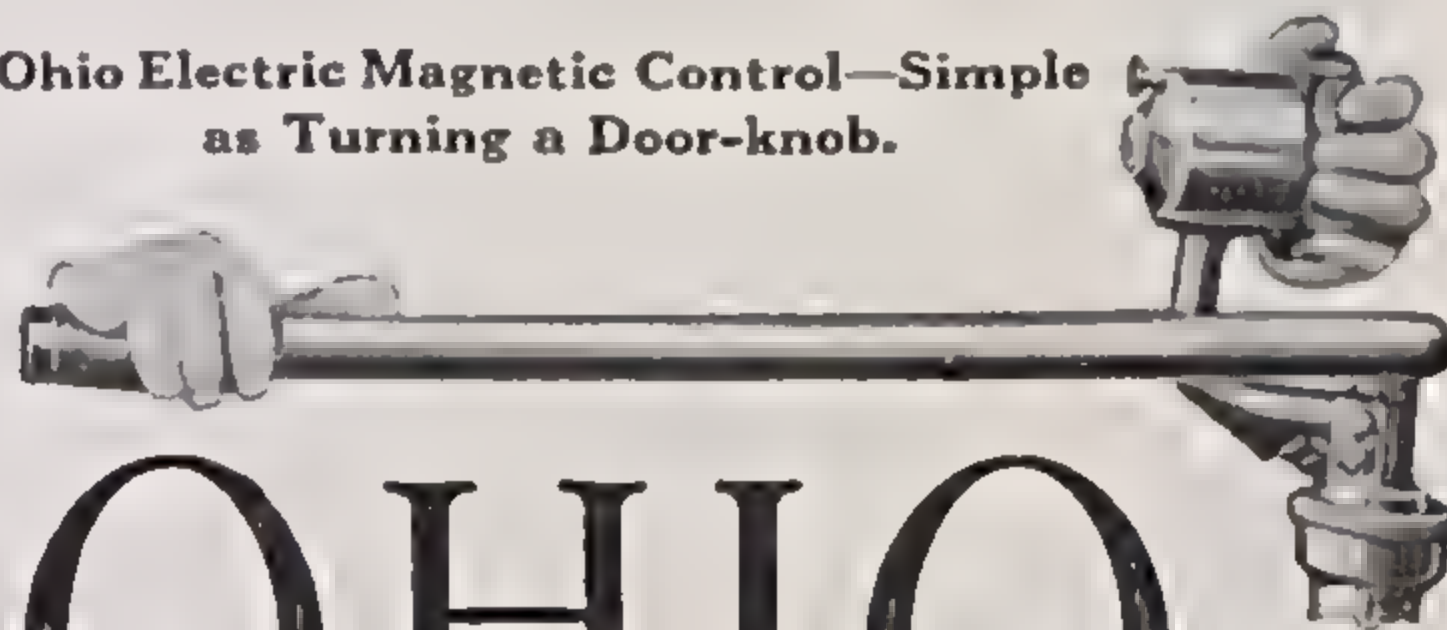
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Ready-to-Wear Corsets, made especially for Madam Sara, in the season's newest models. Prices range upwards from \$5.00.

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Now and again a Catalan house bears witness to the fact that the Moors were once residents of Cataluña

## ARCHITECTURE AFTER NATURE

(Continued from page 94)

which to carry out the Catalan architect's theories, is obscure. Be that as it may, however, brilliant-hued tiles of Catalan origin form the coating for all the new art structures of Barcelona and paint is but rarely used, either inside or out.

Back again in the town of Barcelona, we gazed in awe at the Catalan architect's idea of a private house, as expressed in the modern palace which the poet-architect has designed for his most enthusiastic friend and most remunerative patron, the Conde Guell. It is the Conde Guell who has courageously backed the genius of Don Antonio Gaudi to the successful issue of some of his wildest architectural schemes.

### AN ARABIAN NIGHTS' "DWELLING"

A gigantic building planted on one of the oldest and narrowest streets of old Barcelona, grim, massive, and magnificent is the Palacio Guell. Its twin cavernous doorways are on the slant, and are grided with a writhing network of elaborately wrought iron. They open into a gloomy depth of entrance hall from which mounts a monumental stairway, along which electric lights burn day and night. Between the grided doors hangs a huge escutcheon in wrought iron. The house is fashioned of great, gray stone blocks, the upper stories project far out over the street, and the façade is barred with stripes of black and white marble.

In the tall gables are symbolic paintings forty feet high, which are full of the vague and mysterious quality in which Catalan architects and artists particularly delight, and the roof is a typical Gaudi roof. One feels that the reason why Catalan architects do not run to sky-scrapers is that it pleases their vanity to show what can be done in roofs,

which they by no means subordinate to the rôle of a mere topping for the wall. Frosted with white porcelain, they look like bridal cakes crowned with tall white spiral swirls capped with rosettes of porcelain.

It was over the roof of the "Grotto" that Gaudi nearly came to grief with one of his staunchest and most loyal supporters. There is, strange as it may seem, a deep religious undercurrent in this Catalan architecture, and saintly figures, religious symbols, and pious mottoes are introduced into the façades of many of these houses. As Saint Joseph is the patron saint of Cataluña, the architect planned to crown the central spire of the roof of the "Grotto" with a colossal statue of that saintly man, fashioned in some semiprecious material; but the patient payer of the bills turned at last.

### EXPENSIVE?

"It is unthinkable! You and your masterpiece are breaking me as it is!" exclaimed this "angel" of the new architecture.

"If you thwart me I shall refuse to finish the building, and what then?" flamed back the haughty architect.

This dire threat brought the owner to his knees, for the clever leader of the newest art of home building keeps his plans only in his head and never puts so much as the detail of a design on paper.

"And what will it cost?" the prospective builder may make the mistake of asking. If the artist does not throw up the commission on the spot, he will at least throw up his hands and wildly demand, "How

can I know? *Deu Meu*, I create as I build; I will know and you will know when I have finished."

Thus it is that Don Antonio Gaudi y Cornet has solved the problem of making art pay.



The gorgeous peacock dominates the design of a gilded door



Back to nature goes the Catalan artist, even back to the humble barnyard fowls



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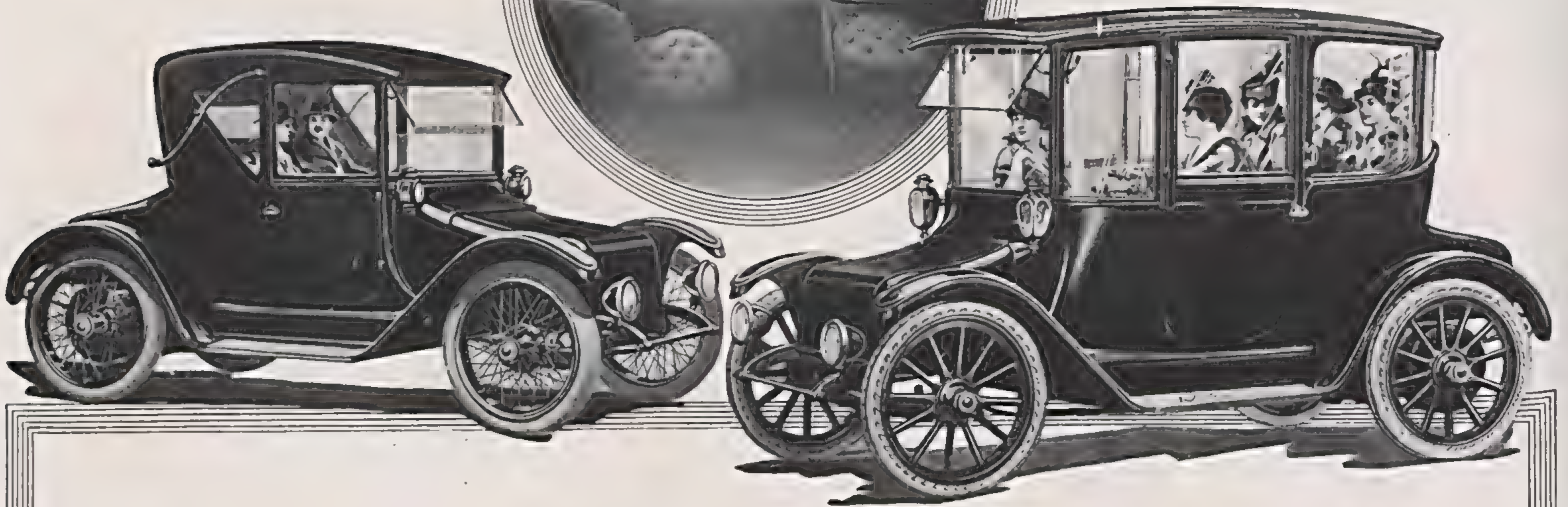
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Get a dollar's worth of value for every dollar spent, is the wise policy of successful men and women—whether their expenditures are large or small.

The monthly expense of a chauffeur alone will more than maintain two Detroit Electrics. To the practical man and woman the Detroit Electric appeals strongly because of its freedom from trouble and repair expense, its low tire bills, and the satisfaction of having a definite monthly cost. Its quiet elegance and luxury charm the most fastidious and discriminating.

Consider, too, the very desirable features of independence, privacy and readiness at all times that you find in a Detroit Electric.

### Greater Utility of the Electric Appeals to Wise Buyers

Recently in an eastern city, two men of national reputation in the business world, sold their two limousines, dispensed with their chauffeurs, and each purchased a Detroit Electric.

Our Cabriolet Model is Proving Especially Popular with Men. 132 Detroit Electrics of this Model Alone Have Been Bought by Men Since September 1st

Their action was prompted neither by a lack of funds nor a need to retrench. Rather was it a conviction that in actual utility, in real service for the money expended, the electric car would serve the family far better than the limousine.

Nor is the action of these gentlemen exceptional. Everywhere men and women have come to appreciate that the Detroit Electric will meet their every requirement for business or pleasure, by day or at night, more conveniently, more efficiently, and more economically than any other type of car.

### The Real Reasons for the Supremacy of the Detroit

The larger battery and the over-sized motor connected directly to the driving shaft give from 15% to 20% more power. The worm gear at the axle runs continuously in a bath of oil. Friction is practically unknown and wear on parts is at a minimum.

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The full aluminum body of the Detroit Electric assures permanency. The deep Turkish upholstery is luxurious and elegant. The efficient automatic safety devices render the Detroit Electric a car which any member of your family can drive in perfect security even through congested traffic. The rain vision front window gives you clear view ahead at all times. The fenders are full aluminum of the oval crown design.

There are six handsome body styles of the Detroit Electric this year in new and beautiful color combinations. We invite you to inspect these cars at our dealers. Catalog on request.



Anderson Electric Car Company, Detroit

Builders of the Detroit Electric

World's Largest Manufacturers of Electric Pleasure Vehicles



# THE SHRINE OF THE BOOK LOVER

(Continued from page 55)

you do not enjoy them,—all of them,—if you can not wade through them after the most heroic efforts, you are weighed in the balance and found wanting."

This sort of thing leads to much moral cowardice and the unfortunate result is either hypocrisy or rebellion. This state of affairs is doubly regrettable in this generation, for even under the most favorable circumstances, the classics really readable to-day are neglected by the average man and woman.

Moreover, many of the classics thus listed are, as a matter of fact, of value only to the specialist. Some of them are so utterly removed from the temper of our time and from our whole habit of mind that they are dead. It is absurd to pretend that the general reader ought to find them interesting. They are great milestones of the past that mark the development of a people or of the art of literature. So far as the personal library is concerned, the question of whether any one of even the living classics is worth while depends solely on the collector's personal tastes.

## THE "HIGHER LAW" OF BOOK LOVERS

It is from this point of view that the reader should approach Dante's "Divine Comedy," or any other supreme creation. If it speaks to him, he is justified in having it on his shelves; if it does not, he should never yield to the temptation to place it there simply because it is a great classic. This temptation seems to be most overpowering in the case of Shakespeare's plays, which are, as a rule, the very rock foundation of the private library. It indeed would be a welcome relief to find one or two of them omitted from the whole number. How many people have read them all?

The most important question for the collector to answer is this: What is the effect of this book on the reader's mind? Is it uplifting or demoralizing to the man or woman of the world who is sophisticated and above prudery? Does it make life seem more or less worth while? Is it, like Defoe's "Moll Flanders," essentially clean, or is it destructive of the finer ideals?

## BREADTH VERSUS DEPTH OF CULTURE

Another problem is that of range versus specialization. For most people, breadth of culture is more important than depth, yet the material for close study in a special field increases the value of a library. The choice of this field should be spontaneous rather than deliberate, and the more limited the field, the more narrowly the reader's mind is focused on a restricted area, the more successful the special field is apt to be. Research in this field need not be very serious, but may be rather the riding of some hobby.

The hobby and the fad, however, should not be allowed to destroy good proportion in the personal library. One-

sidedness is to be avoided. "All science and no poetry" makes a poor balance, and "all poetry and no science" is no better. Pleasure is the primary object of reading, but it is by no means the only one. Knowledge, power, and the cultivation of what we have into something we have not, are as well the objects of reading.

The arrangement in such a library need not, of course, be so rigid as that of public libraries. For very valuable collections the arrangement should be well planned, and even for the ordinary book collection there should be a reasonably definite classification.

## TO DO AND NOT TO DO

Desirable as it is to keep books in good condition, it is a violation of book principles to put them behind glass, though the dweller in a dusty city may prefer this violation to the damage done by dust and soot. Dust, however, does less damage than improper methods of dusting. Books should be dusted by the owner rather than left to the tender mercies of servants, unless the servants have been given special instruction. The best way to dust the top of a book thoroughly is to apply a vacuum cleaner of the kind used to remove dust from curtains. Another way to remove most of the dust is to open the book and "slap" it together, or to take a few volumes and give them a sharp tap with the fingers, holding them first upright and then reversed. If a brush is used, it should be soft.

It is a cardinal sin to open a new book except in accordance with the well-known formula. Place the back of the book on a flat surface and hold up the body, allowing the boards to fall. Press a few leaves, from either side, down to the boards, taking the leaves alternately from the beginning and end of the book. Flatten the leaves down along the inner margins until the book lies open at the middle without pressure. The whole book will then be flexible. If opened in any other way, its back will probably be broken.

Another cardinal sin is to lay a book open face downward. There is hardly a surer way of ruining a book. If the book is left in this position, the back will become warped and stiff, if not broken, and the covers will not return to their proper places.

Books should not be kept too near open fires or windows, for heat warps the covers and injures the paper, and dampness softens the glue in the backs and makes the leather lose its tenacity.

Each book should stand on the shelf independently of the books on either side. It should have "breathing space," to keep the sides in good condition and to prevent slight injury when it is removed from the shelf. The relative position of books on a library shelf should meet the description of the dandy's coat, which was fitted to "touch everywhere, and pinch nowhere."

H. C. WASHBURN.



## To Corset the Woman Correctly

Do not exaggerate the size of the waist. Do not obliterate all the normal curves of the body. Do not allow her to stoop forward at the shoulders—an easy natural poise with normal outlines are today the fashionable as well as the sensible and artistic requirements of dress.

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*Scalp Cream Riviera*, \$ .50 tube.  
*Shaving Soap*, \$ .25 and \$ .75.  
*Poudre de Talc*, \$ .20 in shaker top cartons.  
*Poudre de Talc. de Luxe*, in glass, \$ .50 per bottle.

### FOR MOTHER

*Eau de Toilette*, \$ .35 and \$1.25 bottle.  
*Skin Food Riviera*, \$ .75 and \$1.25 jar.  
*Huile d'Olive*, in jugs, \$ .85; in litre bottle, \$1.75.  
*Pétrole Riviera*, hair tonic, \$1.00 per bot.  
*Sachet Riviera*, \$ .50 and \$ .75 bottle. Any odor desired.

### FOR SISTER

*Extracts Riviera de Luxe*, \$1.25 oz., \$2.25 2 oz., and in suitable cut bottles.  
*Poudre de Toilette*, \$ .75, \$1.50 box.  
*Rouge Liquide*, \$ .50 bottle, positively harmless and cannot be detected.  
*Crème Riviera*, in French jars and tubes, \$ .25 per tube, \$ .50 in jars.  
*Lip Stick*, \$ .25 and \$ .50, light and dark.  
*Crayons pour les yeux*, \$ .20 and \$ .25 *Noir, Chataine*.  
*Mouche de Beauté*, \$ .25 box.

### FOR AUNT

*Lavendar Salts*, \$1.00 to \$2.50 jar.  
*Potpourri Riviera*, in Oriental baskets, \$1.00, \$1.50, in jars \$1.75.  
*Essence de Fleurs*, Rose, Muguet, Lilas, \$ .75 bottle.  
*Complexion Vinegar*, noted for being a very good astringent as well as for keeping skin young and beautiful, \$ .75 bottle.

### FOR BROTHER

*Savon de Luxe Riviera*, any odor desired, \$ .25 per cake.  
*Eau de Toilette Vegetal*, Violet, Lilas, Rose, \$ .50 and \$ .75 per bottle.  
*Eau Dentifrice*, \$ .25 bottle, keeps gums firm and is very refreshing to mouth.  
*Riviera Nail Powder*, in tubes, \$ .25.  
*Styptic Block*, \$ .25; for chapped lips, cuts, etc.

### FOR SWEETHEART

*Sachet de Fleurs*, dainty Rose Petals in pink or blue, \$1.00 box.  
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# RIVIERA

## BY WAY OF SUBSTITUTION

(Continued from page 67)

perfume concerns. The head of the department is an artist who exhibits annually in the academies of New York and Philadelphia and at the same time designs labels and bottles and boxes, into the making of which he does not hesitate to say that he often tries to insinuate such color effects as are achieved by Alexander and Degas, his contemporaries in the world of painting. Perfume, bottle, label, neck ribbon, and box must all be in harmony or in beautiful contrast. For days the chemists must work over the color of a perfume until it strikes the eye pleasantly, and then the fittings must be adapted to it.

All that has been said of perfumes applies equally well to powders, soaps, and many other toilet preparations. For in most of these products there are used some essential elements which have to be imported.

### OUR PRODUCTS

On this page and on page 67 are shown a few of the American products which have proved their genuine worth and are attractive in appearance, though moderate in price. These were designed for the autumn season long before the war broke out; for it is yet too early to see the effect produced by changed conditions.

The French idea of presenting a favorite odor in a series—usually extract, toilet-water, sachet powder, and soap—has appealed to the American perfumers. In the middle of page 67 is a well-worked-out combination of bright cerise and gold, which consists of a cerise satin box containing a golden fluid in cut glass bottles



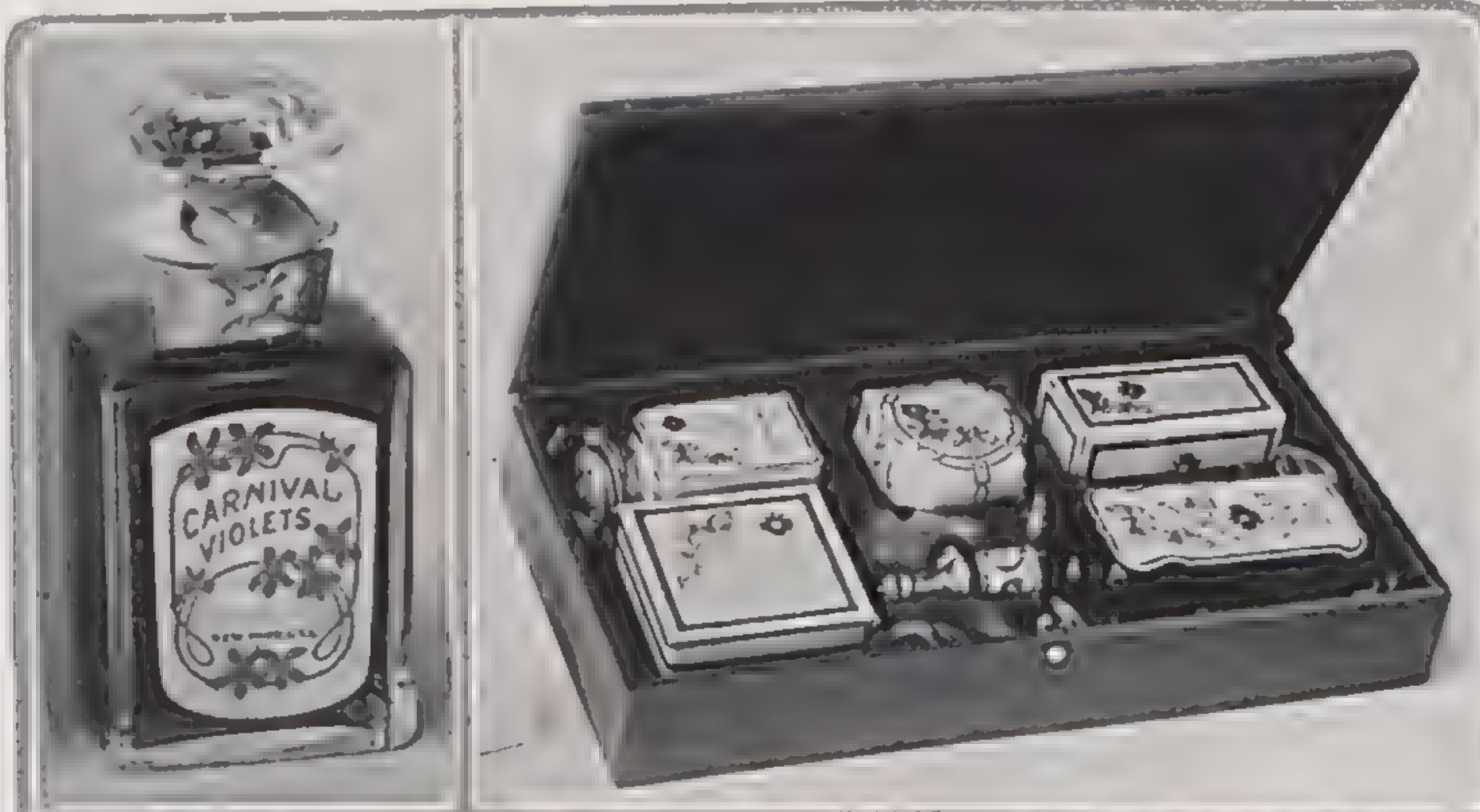
By their attractive wrappings shall these soaps be known, one a delicate heliotrope, the other a curative lettuce preparation; price, 60 cents a box



"Radiant Rose" as name and color scheme is peculiar to this perfume; \$1.50



Smelling-salts in a dainty bottle are a preventive of faintness; price, \$1



Amber liquid, café-au-lait ribbon, and a violet-strewn label and violet scent; \$2

Violets inside and violet satin without is a combination box of face powder, sachet, soap, toilet-water, and toilet rice powder, in that most delicate of scents; \$5

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PATENT or DULL VAMP BUCK-QUARTER, grey or fawn colors, Spanish heel..... \$4.98



PATENT VAMP or DULL CALF VAMP, grey buckskin quarters, genuine buckskin leather piping..... \$4.98



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SATIN PUMP with Rosette, Cuban heel, extra straps, all colors..... \$2.35

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## Present, for the Fashionable Woman or Miss Adaptations of Beautiful Paris Made Suits

Exact copies of newly imported Winter  
Models correct in every style-detail.

### AT VERY MODERATE PRICES

The suits shown here are adapted from new short coat models by DRECOLL and PAQUIN, and are offered at this special price to readers of *Vogue* only.



174



180

174. Adapted from a Paquin model; coat is trimmed with skunk opossum; pleated skirt. Materials: Broadcloth or Gabardine. Colors: Black, navy, African brown, plum or Russian green. Lined with peau de cygne and warmly interlined.

Special Price **18.50**

180. Adapted from a Drecoll model; graceful modish coat is trimmed with skunk opossum; circular tunic skirt. May be had in Broadcloth or Gabardine. Colors: Black, navy, plum, African brown or Russian green. All sizes. Lined with peau de cygne and warmly interlined.

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Write for Illustrated Folder V showing other models



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### SPECIALTY DEPARTMENTS

WITH PRICES NO HIGHER  
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NEW YORK



## FOR GOOD HAIR

Mme. Melba Recommends



### MRS. MASON'S OLD ENGLISH HAIR TONIC AND SHAMPOO CREAM

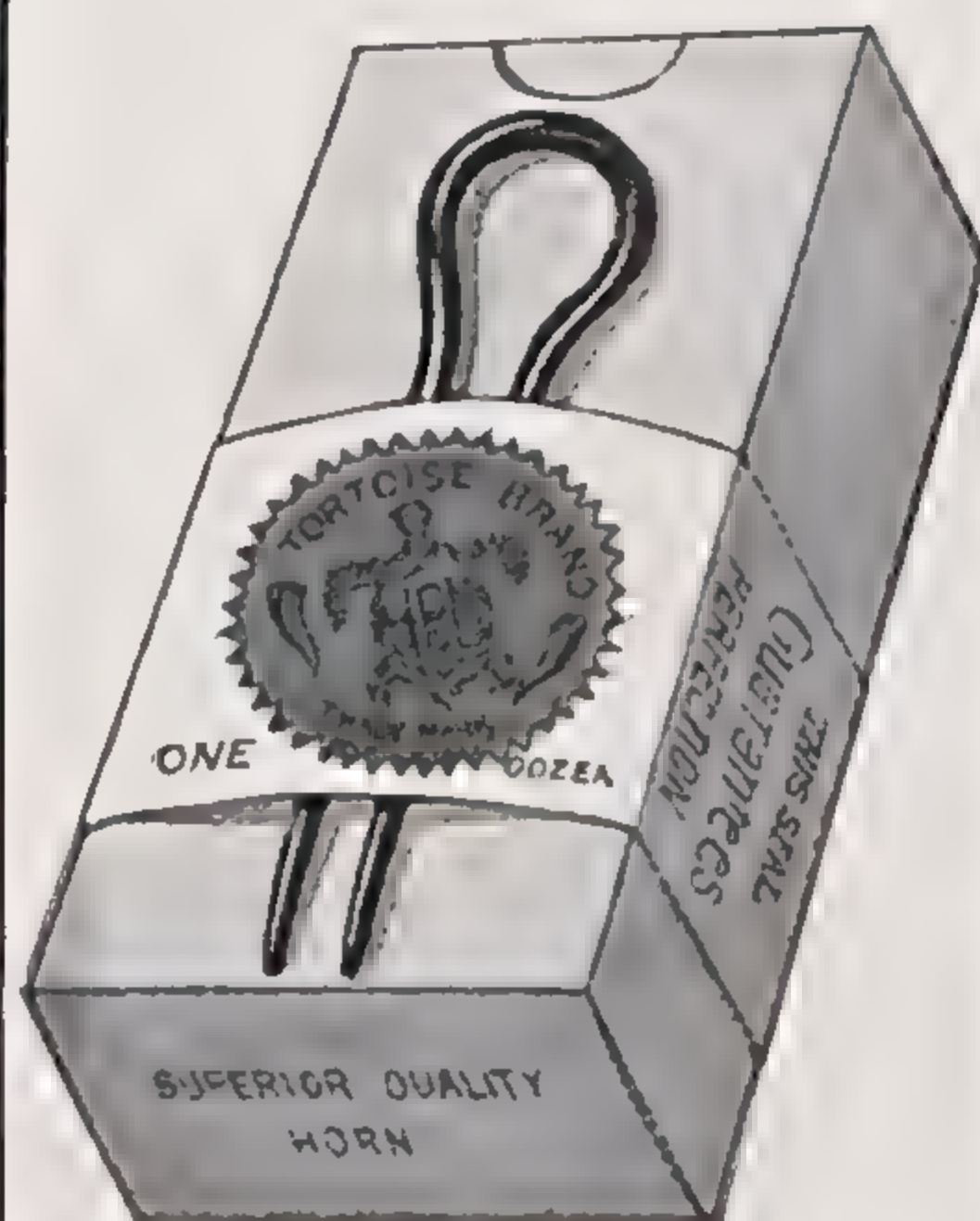
Mme. Nellie Melba, the famous singer, says: "I use Mrs. Mason's Old English Hair Tonic every day and consider it very beneficial. It makes the hair grow and strengthens it. I would not be without it." Hair Tonic, \$1.00. Shampoo Cream, 25c., at drug and dept. stores.

These are the very preparations used by Kate Seaton Mason, the noted English Hair Specialist, in treating the hair of the Vanderbilt family, Duchess of Marlborough, Mme. Melba and the leading society women of New York, London and Paris, who testify to its superiority for thin, falling, weak, brittle, splitting and dead-looking, lusterless hair.



THE PAXTON TOILET CO., Boston, Mass.

## TORTOISE BRAND HAIRPINS



THE unequalled imitation of real shell—as beautiful—more durable.

### Important

Ask to see these hairpins in the fashionable new color "DEMI BLONDE."

25c a Box

All Sizes

All Shapes

## WOMEN COUTURIERS

(Continued from page 53)

cause of her daring, she captivated the American commercialists.

Jeanne Lanvin is one of the French designers who has made a large fortune through governing the output of styles for the young girl. She has never departed from her first conviction that modified Grecian lines are the best for the youthful figure. Mme. Lanvin worked her way up from the ranks of an employee but she never displays clothes, personally, in public nor makes any fashionable pretensions. She has a charming house at Le Vésinet and has endowed all the members of her family who have not been financially fortunate.

MME. MARGUERITE

M. Wagner, the tall, florid, good-looking Belgian who managed the one-time Viennese house of Drécoll on the place de l'Opéra, supposedly owned by M. Berg of Antwerp, is the husband of the fascinating Mme. Marguerite, who designs the gowns shown by the house. Mme. Marguerite is a Belgian also; a woman of imposing presence, charming manners, and certain taste. She has a delightful house in Paris and entertains widely among the literary and art sets. If she has any decided conviction about fashions, it might be said that she leans toward the fashions of 1870 and of the time of Napoleon III. Her own favorite costume is one of black velvet or black lace, severely cut and brightened by a long string of pearls. This may account for the fact that the house of Drécoll shows so many immensely good-looking black evening gowns at its openings.

MME. JENNY

Jenny was once the *première vendeuse* for the house of Béchoff-David, and when she was in that establishment her clothes, which were made by a small dressmaker, were immensely admired by the large clientele of the house. Soon an establishment of her own was financed on the Champs Élysées and she took as her designer the unknown dressmaker who had made her frocks when she was a *vendeuse*.

She was comparatively little known to the world of fashion until she secured the patronage of a famous young actress who

is said to have spent one hundred and fifty thousand francs with Paquin in one year. Callot had also designed for this actress, indeed always made the first gown of her collection for her. When Jenny secured her patronage, it established her career in France. She became the fashion among the leaders of fashion and since war has been declared she has sold a surprising number of gowns and wraps to the American buyers. She is still young, has a clever business head, and is enterprising and industrious. In France it is believed that she will become one of the great dressmakers.

MME. GEORGETTE

Mme. Georgette, young and slim and dark, and with a particularly pretty smile, is fast winning an enviable place in the dressmaking world of Paris. Only a year ago, upon the retirement of Francis, in whose establishment she was *première vendeuse*, she took over the business conducted by him and has made a striking success of it. Indeed, among the gowns imported from her place this autumn were some of the most charming models of the season. She was a most conspicuous advocate of the silhouette which takes the snug fitted bodice and short flaring skirt as its starting point.

Mme. Georgette has been seen everywhere during the past year, at the races, the opera, and the smart hotels, and always so well dressed that but to see what she was wearing was to desire to possess something like it.

It was Georgette who wore the first minaret tunic in real life, after Paul Poiret had invented an extraordinary one for the stage. She appeared in it at The Drags, and it was immediately copied. It was Mme. Georgette who also started the fashion of wearing ruffled net skirts, although Callot probably was the originator of the design. She was seen in such a skirt last winter at the smart Persian Palace where the fashionable Club des Vingt held its Sunday afternoon dances. She likes brown and her filmy gown that afternoon was of golden brown tulle, her high turban, matched it in color, her slippers were bronze, and the superb mantle that fell to her knees was of Russian sable.

## BY WAY OF SUBSTITUTION

(Continued from page 98)

which well deserves its name, "Éclat." At the bottom of page 67 is lined up the newly recruited troop of another house. In the first bottle at the left a bright green extract of cut roses effectively tints the clouded glass; "Acme" is the triumphant name given to the second bottle, which has an unusual square stopper. The dull gold satin box with its violet satin lining is in perfect accord with the violet glass bottle and the gold colored perfume. The third and fourth objects are part of the "Flower of Savoy" series (extract and face powder) but they may be bought separately in cerise and gold satin boxes.

As to soaps, in the manufacture of which America is taking the lead with England, two varieties are shown on page 98. One is scented with that delicate flower, the heliotrope, to which the most fastidious could not take exception, and the other is a lettuce soap with curative properties.

A BEAUTIFIER FROM AMERICA

So many of the creams and lotions used by American specialists in beauty-making are made abroad that it is a surprise to find a really American preparation.

Recently there has appeared a beautifier which is said by its producers to be made from a secret formula handed down from one generation of fair women to another, in a southern family famed since antebellum days for the soft brilliancy of their complexions.

FOR BEAUTY AND HEALTH

This beautifier consists of three separate preparations to be used in conjunction: one is a skin renewing cream while the others are medicated pastes, one cream color and one rose, for which soothing as well as beautifying effects are claimed and which are to be moistened with a wet sponge and then to be applied to the skin. After allowing the paste to dry on the skin a soft cloth is used to remove it, and it is claimed that the complexion will then be delicately tinted and of a satin-like texture, without a hint of make-up.

Small boxes containing the triple beautifier and an instrument for removing dirt and blackheads and instructions for this simple beautifying process are made up at \$3 a box. A personal trial of these creams may be obtained by calling at the studio where they are sold.



### Travelers by Land or Sea

will add greatly to their comfort by taking with them a supply of

**Murray & Lanman's**

(The Original, Century-old)

### Florida Water

It will sweeten a stuffy car or cabin. A few drops on the handkerchief are grateful if suffering from a headache. In the bath, especially, it is most refreshing, and imparts a delightful sense of comfort and cleanliness to the person.

Sold by Leading  
Druggists  
and Perfumers

Sample size mailed for six cents in stamps. Booklet "Beauty and Health" sent on request.

LANMAN & KEMP,  
135 Water St., New York



## "Just Nature's Way"



### My Beauty Exercises

Will make you look Younger and more Beautiful than all the external treatments you might use for a lifetime. No massage, electricity, vibration, astringents, plasters, straps, filling or surgery—Just Nature's Way.

Results come soon and are permanent. My System makes muddy, sallow skins clear, and the complexion as fresh as in girlhood; firms the flesh, and never fails to lift drooping and sagging facial muscles, thereby obliterating resultant wrinkles. The too thin face and neck are rounded out and hollows filled in. No one too old or too young to benefit.

My System makes double chins disappear quickly and it leaves the flesh firm after the superfluous fat is worked away.

My beauty exercises are supplemented by special work to make the figure more shapely and youthful; instructions to beautify the hair, eyebrows and eyelashes, hands, nails and feet.

No matter how tired, five minutes of my Facial Exercise will freshen complexion and give it a most exquisite coloring.

Write today for my New Booklet on Facial Beauty Culture, Body Culture and New Beauty Suggestions—FREE.

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Dept. V-112

209 State Street

Chicago

The First Woman to teach Scientific Facial Exercise





## Always remember this fact about your hair:

If there is any condition of your hair you want to improve, if it hasn't enough life and gloss, if there is dandruff or too much oil, never forget that the condition of your hair depends on the condition of your scalp.

### How to keep the scalp healthy

To keep the scalp healthy and active, shampoo your head regularly in the following way: Rub your scalp fully five minutes with the tips of your fingers to loosen the dandruff and dead skin. Then apply a hot lather of Woodbury's Facial Soap and rub it in, rub it in, rub it in. Rinse thoroughly in gradually cooler water, having the final water really cold. Dry perfectly, then brush gently for some time.

The formula for Woodbury's Facial Soap is the work of an authority on the skin and hair. The treatment with Woodbury's softens the scalp, gently removes the dead skin, keeps the pores active and brings a fresh supply of blood to nourish the hair roots.

Try it. See what a delightful feeling it gives your scalp, how alive it makes it feel. Tear off the illustration of the cake shown below and put it in your purse as a reminder to get Woodbury's and use it for a shampoo.

Woodbury's Facial Soap costs 25c a cake. No one hesitates at the price after their first cake.

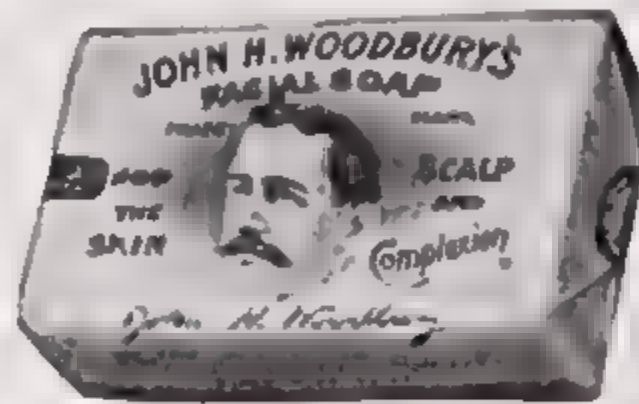
## Woodbury's Facial Soap

For sale by dealers everywhere throughout the United States and Canada

### Write today for samples

For 4c we will send a sample cake. For 10c, samples of Woodbury's Facial Soap, Facial Cream and Powder. For 50c, a copy of the Woodbury Book and samples of the Woodbury preparations. Address, The Andrew Jergens Co., Dept. 9-K, Spring Grove Avenue, Cincinnati, Ohio.

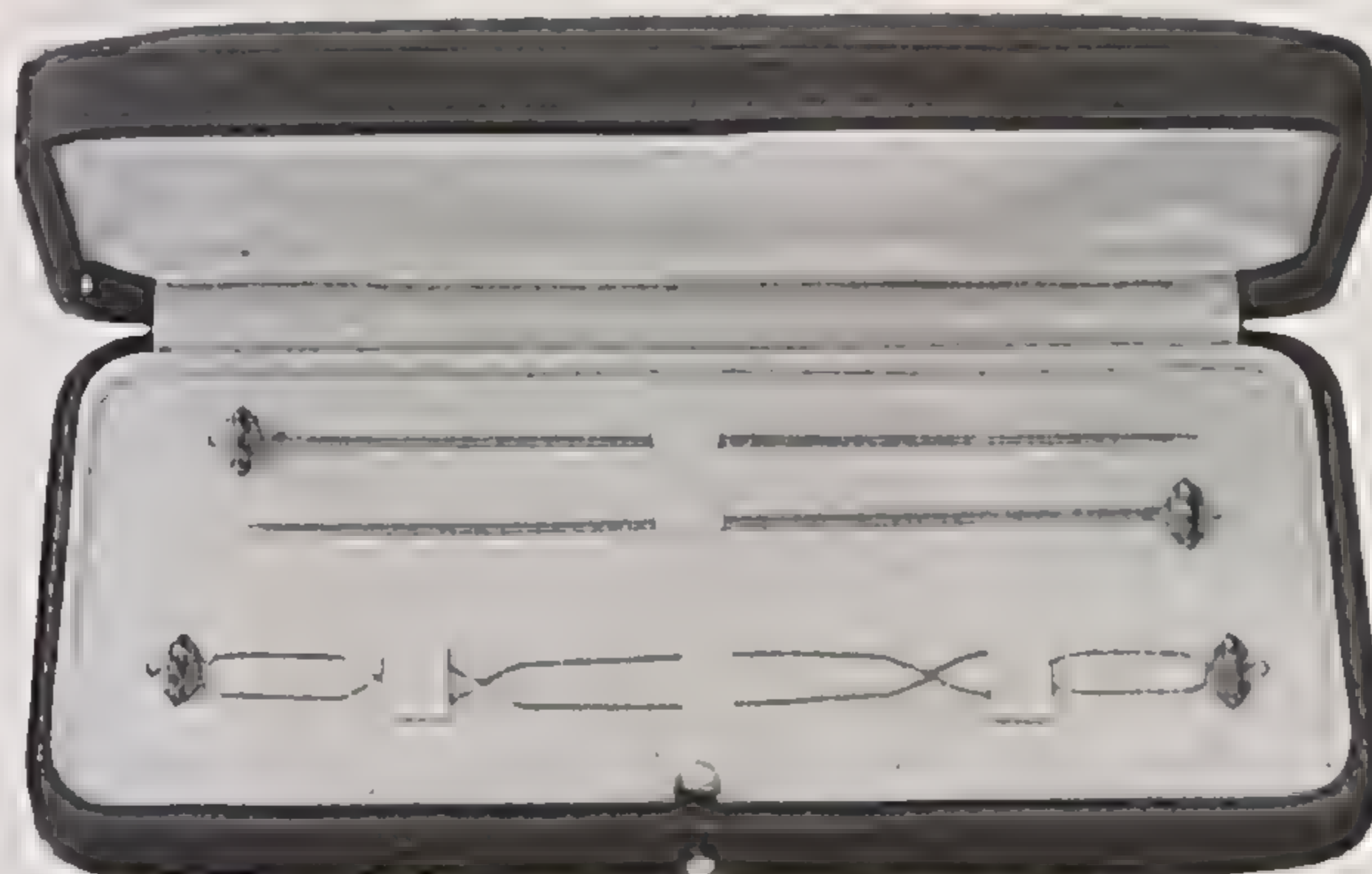
In Canada, The Andrew Jergens Co., Ltd., Dept. 9-K, Perth, Ontario, Canada



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CHRISTMAS NOVELTY  
RONDELLE JEWELRY

*Amethyst, Crystal or Topaz Rondelles, Pearls*



### THE JULIET GIFT SET

EXQUISITE accompaniment of the Winter Chapeaux. Uniform 14-Karat Gold Hat Pins and Veil Pins in Select Case. Faceted Stones. Favorite Colors. Elegance with Refinement. Note the Trade Mark.

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*"The Perfume  
of  
Old Fashioned  
Gardens  
and  
Tender Memories"*



## Lilas de Rigaud

The Old Fashioned Garden is cuddling down for a long, long sleep. Stalks that once proudly upheld their glowing burden of blossoms have grown brown and crackle in the wind. Leaves, turned yellow, rustle against the wall. Fragrance has flown away south with the birds.

But indoors—a breath of Lilas de Rigaud sets you dreaming dreams and seeing visions. Again you live in the Old Fashioned Garden while Tender Memories crowd thick and fast.

Don't you want to know the joy of this perfect flower odor which never disappoints—of which you never tire?

Extract, Sachet, Toilet Water, Talcum, Cold Cream and Bath Salt for sale in high class Toilet Goods Departments.

Send 15 cents to Riker Hegeman Company, 340 West 4th St., for generous sample bottle of Lilas de Rigaud or Rigaud's world-known Mary Garden in extract or sachet.

**RIGAUD**

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*(For Women who follow the trend of Fashion)*

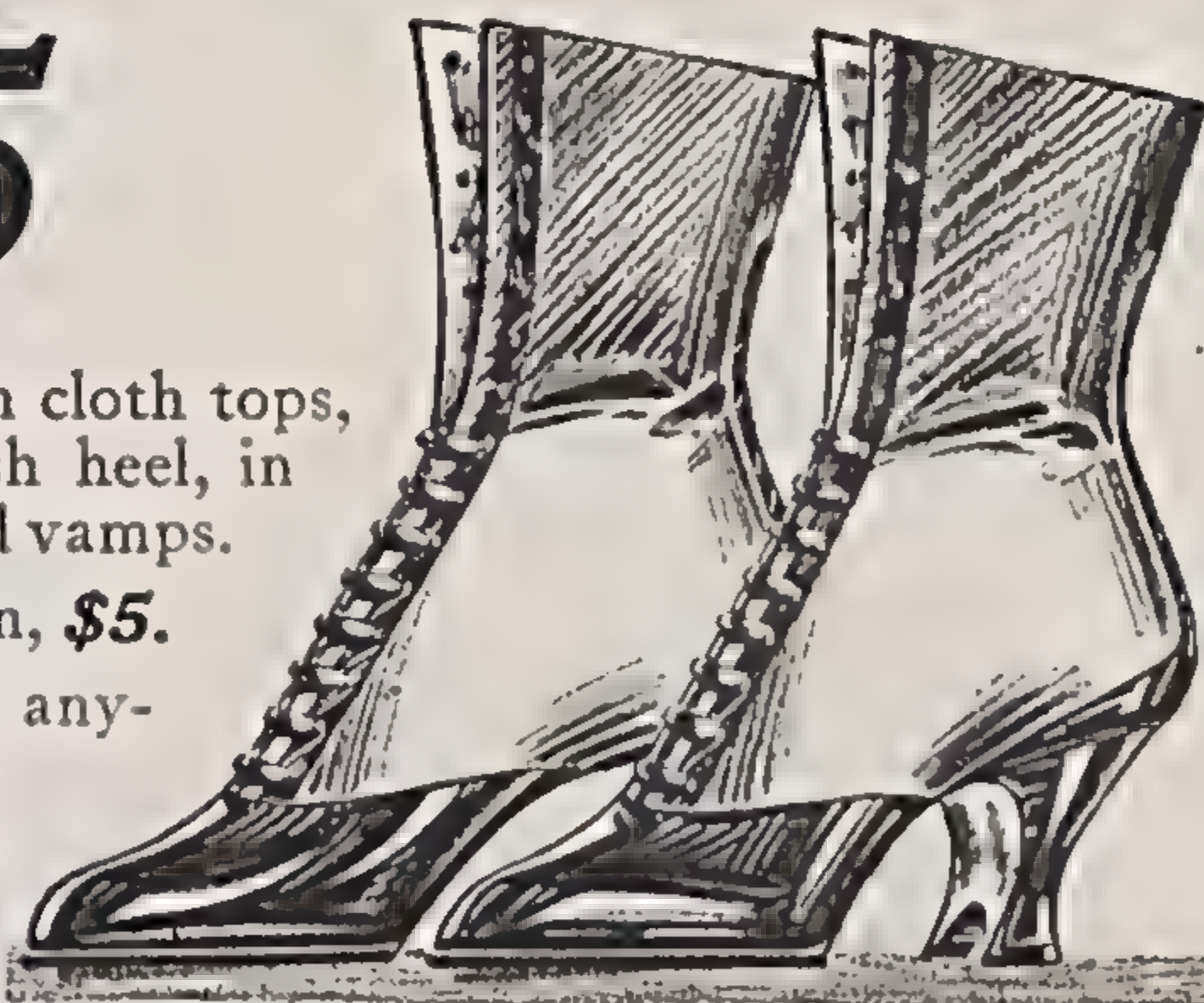
**\$5**

Grey and fawn cloth tops, leather Spanish heel, in patent and dull vamps.

Also in button, \$5.

Delivered free anywhere in the United States.

Money refunded if not satisfactory.



In most every section of the country where fashionable shoes are desired O-G SHOES are in great demand. CLOTH TOP LACE BOOTS are a big hit this season. We illustrate one of our most popular models. Send for a pair today.

"Book of the O-G Booteries" now ready—send for your copy. Every lover of fine footwear will enjoy this book. It is FREE



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Unquestionably superior—Because of its intense Expert nature. 18,000 private pupils last season means not only a World's Record, but it marks a distinct difference from the ordinary school.

Dancing ability is more important than New Dances.

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ORIGINAL  
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The Dictates of Extreme Fashion will be found harmonized with the Irreproachable in Taste in the **IMPORTED MODELS AND CREATIONS** original with this Establishment now being shown. Mr. M. Weingarten gives personal attention to all fittings.

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## ORIENTAL CHRISTMAS GIFTS



Useful incense burner of Chinese brass 4 1/2 inches high. Including 1/2-pound decorated box of fragrant sandal wood incense.

**\$2.00**  
Prepaid



Carved wooden box with one dozen Japanese coasters of dark wood with omnipresent Fujiyama carved in each one.

**\$1.25** Prepaid



Inlaid cut wood box, 4 1/4 inches diameter and filled with most delicious crystallized fruits from the Orient. With ribbon bow; a delightful gift.

**\$1.00**  
Prepaid

**BERTHA TANZER, 20 West 30th Street, N. Y.**

## SEEN on the STAGE

(Continued from page 72)

that of the foreign actress he is playing with. Nobody behaves in actual life as Mlle. Dorziat and Mr. Faversham behave upon the stage; but "The Hawk" is a theatrical play, and its interpreters have chosen justly to interpret it theatrically.

### "DADDY LONG-LEGS"

AN emphatic contrast to "The Hawk" is offered by "Daddy Long-legs," which was dramatized by Miss Jean Webster from her own novel of the same name. This piece is noticeably lacking in technical dexterity; but it is rich in human interest. We care about the characters, and everything that happens to them, from the outset to the end; and the fact that the play is faultily constructed does not in the least diminish our response of sympathy. The third act, for example, dodges the obvious issue altogether and, instead of offering a dramatic passage that has been prepared for, merely fobs us off with reminiscent conversation; but so potent is the charm of Miss Ruth Chatterton, who plays the heroine, and so subtle is the besiegement of Mr. Henry Miller's stage-direction, that we cease to criticize the technical shortcomings of the play and yield ourselves utterly to the sentiment of the story.

This story has often been told upon the stage. Sometimes it has been called "A Bachelor's Romance," sometimes "The Professor's Love Story," sometimes "Mice and Men," and sometimes something else. The public is always glad to listen to it, because it is simple and emotional and human.

In the present rendering of the tale, the heroine is first disclosed as a little waif in an orphan asylum. She is much brighter than the other girls; and one of the trustees offers to send her to college, provided that his identity shall not be revealed to her. She knows her benefactor only as an elongated shadow cast by the headlights of his motor-car on the window-shade of the desolate room in which she was first informed of his kindness; so she calls him "Daddy Long-legs," and writes him playful letters about her life at college.

While she is still at college, she becomes acquainted with an uncle of one of her room-mates,—a rich bachelor in early middle age, who seems to take an interest in her. By gradual degrees she falls in love with him; but she feels that he could never care for her, because she is only a nameless orphan girl. So she sends him away; and writes a sad, sad letter about the whole affair to her unknown "Daddy Long-legs."

In the last act she discovers that her benefactor and her lover are the same, and that he agrees with the poet in regarding simple faith as more than Norman blood. The audience that has sympathized with her through so many sufferings leaves the theatre truly happy in her happiness.

Miss Chatterton is still a very young actress, and she seems as yet to play upon a lute with but a single string; but her work in the first act of this play is nothing short of exquisite, and at many later moments her sincere and simple acting brings tears of recognition to the eyes.

### "THE MONEY MAKERS"

MR. CHARLES KLEIN has never written a really good play; but he has often written an excellent imitation of one. "The Money Makers" may be classed in the latter category. It tells a timely story with theatrical effectiveness; but, like so many other of this author's works, it was evidently undertaken for the sake of the stage instead of for the sake of life. It is needlessly untrue at many minor moments. The characters are not God's creatures,—in the old, resounding phrase; they are merely creatures of the playwright's.

The hero is a multimillionaire whose physicians have given him only another year to live. His money has brought him nothing but misery. It has utterly spoiled his three children; and it has kept him from winning the affection of his second wife,—a young woman who, quite frankly, has married him only for his millions. Now, in the valley of the shadow of death, he resolves to give back his fortune, dollar by dollar, to the people from whom he has stolen it by his high-handed financial jugglery.

By this decision, he alienates his children, who even conspire to have him declared insane in order to prevent him legally from distributing his fortune as he wills; but he wins the admiration of his wife, and this admiration ripens into love. There are three acts of civil strife within the family; but in the end the mighty money maker has his way, and even succeeds in forcing his children to accept his manner of repentance.

### "THE LAW OF THE LAND"

MR. GEORGE BROADHURST is another playwright who nearly always seems more interested in the theatre than in life. His latest work, "The Law of the Land," reveals no recognizable relation to nature; but it is an interesting melodrama, very tense at many moments, and tiresome only in the third act when the hero and the heroine exchange long passages of rhetoric "about it and about."

In the first act a wife shoots her husband dead; and the audience is very glad that she has done so, because he had been exhibited as a most unconscionable brute who treated her abominably. Throughout the rest of the play, the police are trying to find out who killed the man. His private secretary, his butler, and a youth who loves the wife, are successively suspected; and each of them tries to throw the investigators off the true trail. The lover even goes so far as to divert suspicion to himself and to get himself arrested for the crime. But, in the last act, the police inspector discovers the real facts, and also the attendant circumstances. He is a large-hearted Irishman; and the audience applauds him heartily when he decides to report the case as one of suicide.

The popular adjective "gripping" may not unfairly be applied to the first and last acts of this melodrama; and the serious scenes are skilfully relieved with comedy. But such incidents as are disclosed in "The Law of the Land" have seldom been known to happen in the best regulated families; and no human beings, not even Mr. William Jennings Bryan, ever talked the language of the third act.

### "EVIDENCE"

THERE is an atmosphere about "Evidence," by J. and L. Du Rocher Macpherson, that induces a kindly feeling toward the authors,—the piece is so utterly bad, with an ingratiating sort of badness. It seems to have been written thirty years ago, in the dear old days of "East Lynne". It is one of those "papa-kiss-mama" plays that our mothers used to weep at. Whenever two people are tired of talking, they leave the stage by one door; after which there is a noticeable wait until two other people enter by another door, to start the play again. The technical expedient of the soliloquy has been revived to decorate this composition. Nobody behaves like a rational being; and everybody talks the language of that eminent author, recently deceased, who signed himself sometimes as "Bertha M. Clay" and at other times as "Charlotte M. Braeme." One specimen of the dialogue is particularly worthy of preservation. A curly-headed little boy, who has been clinging to his mother, runs to his father to beg him to forgive her for

(Continued on page 106)



## The Frolaset Corset

A Corset That Laces In Front

It takes an unusual corset to win the favor of the world's foremost fashion creators and women who are accustomed to the best of everything. It is but natural, therefore, that we should be proud with the achievement of the Frolaset corset—which, while comparatively new, is nevertheless considered the most perfect in every respect.

May we suggest that you ask your dealer to show you the new Fall models?

\$3.50 to \$40.00

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## The Homer Conception of Gowning

Do you recognize the romance of clothes?  
Can you feel the spirit that may throb and thrill through a perfect creation? These are the gowns you never see. They must be made for you.

I create gowns that express individuality,—that emphasize the woman rather than the mode.

Wonder of color, grace of line, beauty of material and individualism are the keynotes of my success.

My "Booklet V" explains how I combine Parisian ideas with Homer ideals at prices that are reasonable.

May I send it to you?

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Gowns  
Made  
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## Which of these Beautiful Furs will You Order?

PLEASE order by number, with check, money order or registered letter. All furs are delivered prepaid to your address.

Remember that Lamson & Hubbard furs are guaranteed. You can order as safely from this advertisement as from the famous Lamson & Hubbard store in Boston.

Try them on at your home, try their effect with the different costumes you will wear this winter. Unless they are wonderfully becoming, unless they delight you in every way, return at our expense and your money will be promptly refunded without question.

Should you prefer, we will send you any garment in this advertisement on approval, if you will give some National Bank or high-grade business house as reference.

Quality: The very highest. Style: Authenticated by our own representatives in Paris and London. Prices: Less than for similar quality elsewhere.

Make your selection, and order now.

No. 2465—Superb Black Fox Scarf, one skin effect. Trimmed with head, tail and two paws. Lined with fine quality satin, with satin ruffle round neck. Crocheted chain for fastening. Altogether an exquisite piece of fur-craft. Price \$10.

No. 3465—Black Fox Pillow Muff to match. Lined with fine quality fancy satin bed. Long muff cord. Price \$21.50. Price of set, \$37.50.

No. 2540—Hudson Seal (seal dyed muskrat) Scarf, 35 inches long. Trimmed with German Fitch. Lined with imported crepe. Fastens with Hudson Seal button and crepe hook. Also trimmed with head, tail and paws. Price \$25.

No. 3540—Barrel Muff to match, 35 inches long, Hudson Seal (seal dyed muskrat). Trimmed with German Fitch. Lined with imported crepe lining. Price \$65. Price of set, \$90.

No. 1270—Warm and Stylish Coat for fashionable motoring, driving or walking, 45-inch Natural Raccoon, dark, durable, heavily furred skins. Long rolling shawl collar, loose deep arm size and belted back. A rich garment of superlative style. Price \$75.

No. 5570—Turban to match. Fine Raccoon skin lined with Skinner's satin. New mode. Price \$13.

**Lamson & Hubbard**

82 Bedford Street, Boston



**LAMSON & HUBBARD**

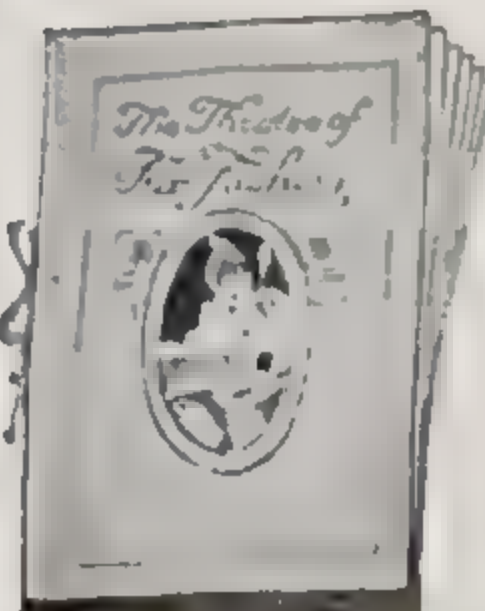
Mail Order Dept., 82 Bedford St., Boston, Mass.

Please send me your Catalog Booklet "The Theatre of Fashion."

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## Maternity Apparel

Attractive gowning through expectancy is a simple matter when the mother to be is provided with our charming models that enlarge without any apparent change of style.

**Dresses, Suits, Blouses, Coats, Skirts, Negligees, Corsets and Underwear**

We show every conceivable need of the wardrobe arranged for this purpose in the prettiest styles of the day, and at extremely moderate prices. Note the photograph at the head of this column.

132-V. Maternity dress of satin charmeuse or pussy willow silk in navy, black, plum, taupe or Russian green with Zouave draping over accordion plaited drop skirt and surplice waist showing hand embroidered white chiffon.

**44.75**

For dresses from \$10.75 up shown in season book with over 500 models for mother and baby. Send for free catalog today. Address department "V"

**Jane Bryant**

6 West 38th St.

NEW YORK

# S O C I E T Y

## Births

### NEW YORK

**Root.**—On October 13, to Mr. and Mrs. Elihu Root, a son.

**Vanderbilt.**—On September 23, to Mr. and Mrs. Alfred G. Vanderbilt, a son.

## Died

### NEW YORK

**Bangs.**—On October 5, Dr. Lemuel Bolton Bangs.

**Drake.**—On October 6, at the Hotel Savoy, Simeon J. Drake.

**Munro.**—On October 9, at Bartow-on-the-Sound, Frances Augusta Munro, widow of the late John White Munro, and daughter of the late Dr. Edward N. Bibby.

**Schermerhorn.**—On October 2, at his residence, Charles Augustus Schermerhorn.

**Stevens.**—On October 9, at his residence, George Edward Stevens.

### BOSTON

**Putnam.**—On October 8, at Marion, Massachusetts, Sarah B. Putnam, widow of the late George F. Putnam.

**Windom.**—On October 5, at the residence of her daughter, Mrs. Bentley W. Warren, in Williamstown, Massachusetts, Ellen Hatch Windom, widow of the late William Windom.

### CHICAGO

**Tree.**—On September 27, in Southampton, England, Arthur Magie Tree.

### NEW ORLEANS

**Brown.**—On October 5, at his residence, Colonel William P. Brown.

### PITTSBURGH

**Darlington.**—On September 27, at Mamaroneck, New York, Harry Darlington.

### WASHINGTON

**Scully.**—On October 4, John S. Scully.

## Engagements

### NEW YORK

**Bissell-Millett.**—Miss Eugenie Bissell, daughter of Dr. and Mrs. Joseph B. Bissell, to Mr. Laurence Millett, son of Mrs. Frank D. Millett.

**Brackenridge - Winston.**—Miss Marcia Brackenridge, daughter of Mr. and Mrs. John C. Brackenridge, of Richmond Hill, Long Island, to Mr. Frederick Hampden Winston, son of Mrs. Frederick Seymour Winston, of Chicago.

**Carrere-Fox.**—Miss Marion Dell Carrere, daughter of Mrs. John W. Carrere, to Mr. Alan Fox, son of Dr. and Mrs. Andrew J. Fox.

**Cronkhite-Ruxton.**—Miss Anna Cronkhite, daughter of Mr. and Mrs. Elisha P. Cronkhite, to Mr. William V. C. Ruxton, son of Mrs. George L. Nichols.

**Dobyns-Beach.**—Mrs. Grace E. Chase-Dobyns, daughter of Mr. and Mrs. Waldo K. Chase, to Mr. Edward Beach, of Waterbury, Connecticut.

**Duane-Jones.**—Miss Katherine Duane, daughter of Mrs. James May Duane, to Mr. William Strotter Jones, Jr.

**Elliott-Palmer.**—Miss Mary C. Elliott, daughter of Mrs. George Elliott, to Mr. Harold N. Palmer.

**Frank-Taylor.**—Miss Louise Tiffany Frank, daughter of Mr. and Mrs. Charles Frank, to Mr. Talbot Jones Taylor, son of Mrs. Keene Taylor, grandson of the late James R. Keene, and nephew of Mr. Foxhall Keene.

**Frew-Peters.**—Miss Helen L. Frew, daughter of Mr. and Mrs. Walter E. Frew, to Mr. Ralph Peters, Jr., son of Mr. and Mrs. Ralph Peters.

**Hunter-Lorillard.**—Miss Edith Norman Hunter, daughter of Mr. and Mrs. William R. Hunter, to Mr. Louis L. Lorillard, son of Mrs. Louis L. Lorillard.

**Johnson-Palmer.**—Miss Louie Johnson, daughter of Mr. and Mrs. Charles A. Johnson, to Mr. Franklin Wheeler Palmer, Jr.

**March-Halsey.**—Miss Dorothy March, daughter of Mr. and Mrs. Andrew S. March, to Mr. Ralph Wetmore Halsey, son of Mrs. N. Wetmore Halsey.

**Quimby-White.**—Miss Aldana R. Quimby, daughter of Dr. and Mrs. Charles E. Quimby, to Mr. W. Lee White, son of Mr. and Mrs. William N. White.

**Wyeth-Williams.**—Mrs. C. Grosvenor Wyeth to Mr. Stephen Guion Williams.

### BOSTON

**Hubbard-Meigs.**—Miss Elizabeth Blair Hubbard, daughter of Mr. and Mrs. Charles Wells Hubbard, to Ensign John Forsyth Meigs, Jr., U. S. N., son of Mr. and Mrs. John Foster Meigs.

**Lindsey-Mason.**—Miss Leslie Lindsey, daughter of Mr. and Mrs. William Lindsey, to Mr. Stewart S. Southam Mason, of Ipswich, England.

### CHARLESTON

**Ryder-Barnwell.**—Miss Martha Ryder, daughter of Mr. and Mrs. Robert Allen Ryder, to Mr. William H. Barnwell, Jr., son of Mr. and Mrs. William H. Barnwell.

### CHICAGO

**Williamson-Zeiss.**—Miss Mary Josephine Williamson, daughter of Dr. and Mrs. Charles Spencer Williamson, to Mr. Caryl Henry Zeiss.

### PHILADELPHIA

**Harrison-Roberts.**—Miss Nathalie Harrison, daughter of Mr. Mitchell Harrison, to Mr. Albert S. Roberts, Jr., son of Gen. Albert S. Roberts.

### PROVIDENCE

**Harris-Turner.**—Miss Maud Milton Harris, daughter of Mr. and Mrs. William Milton Harris, Jr., to Mr. Wilson Pelham Hoxton Turner, Jr., of St. Louis.

### RICHMOND

**Armistead-Jones.**—Miss Caroline Tabott Armistead, daughter of Mrs. Westwood S. Armistead, to Mr. Roy Meriwether Jones, son of Mrs. T. Catesby Jones.

### SAINT PAUL

**Finch-Lightner.**—Miss Evelyn Finch, daughter of Mr. and Mrs. Sherman Finch, to Mr. Milton C. Lightner, son of Mr. and Mrs. William H. Lightner.

## Weddings

### NEW YORK

**Bateson-Otis.**—On November 4, Mr. Edgar Farrar Bateson, son of Mr. and Mrs. Charles Bateson, and Miss Rosina Hoyt Otis, granddaughter of Mrs. Alfred M. Hoyt.

**Brady-Pery.**—On October 14, at Sea Verge, the country residence of Mr. and Mrs. Nicholas F. Brady, at Monmouth Beach, New Jersey, Mr. James Cox Brady, son of the late Anthony W. Brady, and Mrs. Brady, and Lady Victoria May Pery, daughter of the Earl of Limerick and Lady Limerick.

**Dibble-Christ-Fitzgerald.**—On October 24, in the First Presbyterian Church, at Hempstead, Long Island, Mr. Wallace Edwin Dibble-Christ and Miss Edith Fitzgerald, daughter of Mrs. Frank T. Fitzgerald and the late Surrogate Judge Fitzgerald.

**Gray-Waterbury.**—On October 13, at Poughkeepsie, Mr. David Gray and Mrs. Maude Livingston Waterbury, daughter of Mrs. Valentine G. Hall.

**Hooper-Barber.**—On October 3, in St. Andrew's Dune Church, at Southampton, Long Island, Mr. Rogers Fellowes Hooper, son of Mr. and Mrs. James R. Hooper, of Boston, and Miss Justine Van Rensselaer Barber, daughter of Mrs. Thomas H. Barber.

**King-Williams.**—On October 17, in Christ Church, at New Brighton, Staten Island, Mr. Charles King and Miss Margaret Schuyler Williams, daughter of Mr. and Mrs. Otis Lincoln Williams.

**Mathews-Cobden.**—On October 28, at Larchmont, New York, Miss Mary Steel Mathews, daughter of Mr. and Mrs. John Virgil Mathews, to Mr. Richard Cobden, Jr., son of Rev. and Mrs. Richard Cobden.

**Townsend-Hewitt.**—On November 4, at the Hewitt home in Ardsley, Mr. Charles Coe Townsend, son of Mrs. James Rodman Townsend, and Miss Edyth Hewitt, daughter of Mrs. Robert Hewitt.

(Continued on page 106)

## POPULAR-FAVORITES

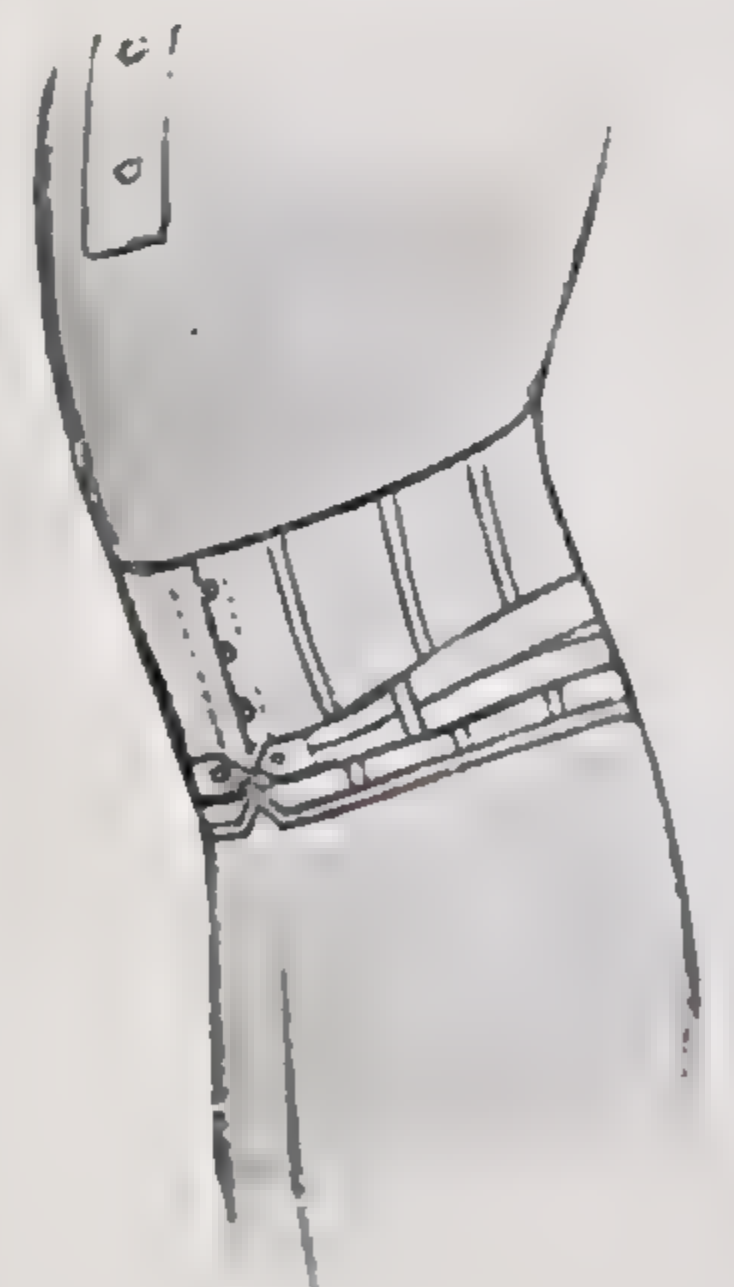


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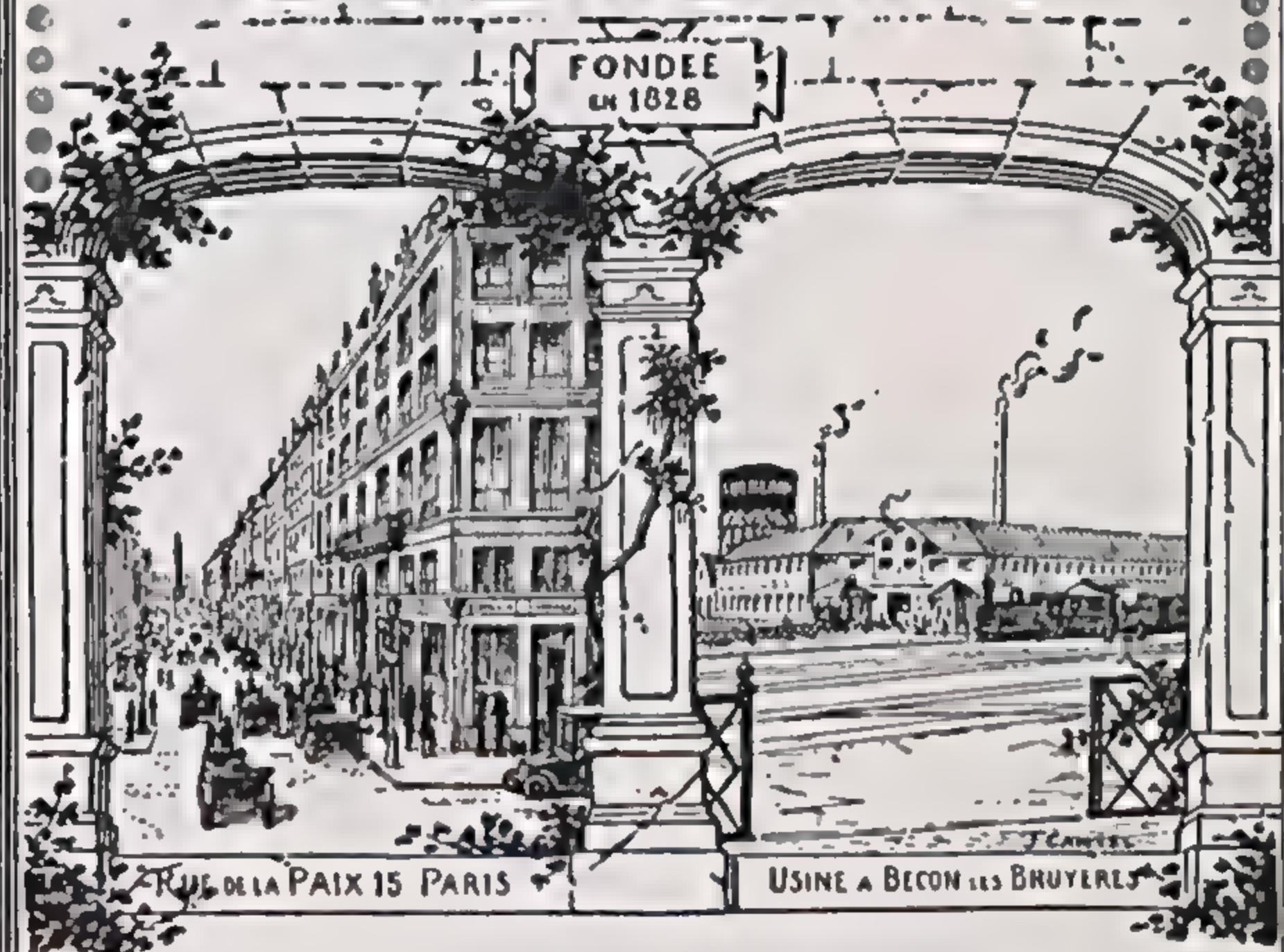
of very Smart  
Coats in Hudson  
Seal, 47 inches  
long, full 1830  
skirt, \$130.00.

Also

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Muffs in Skunk,  
containing five  
skins, \$45.00.

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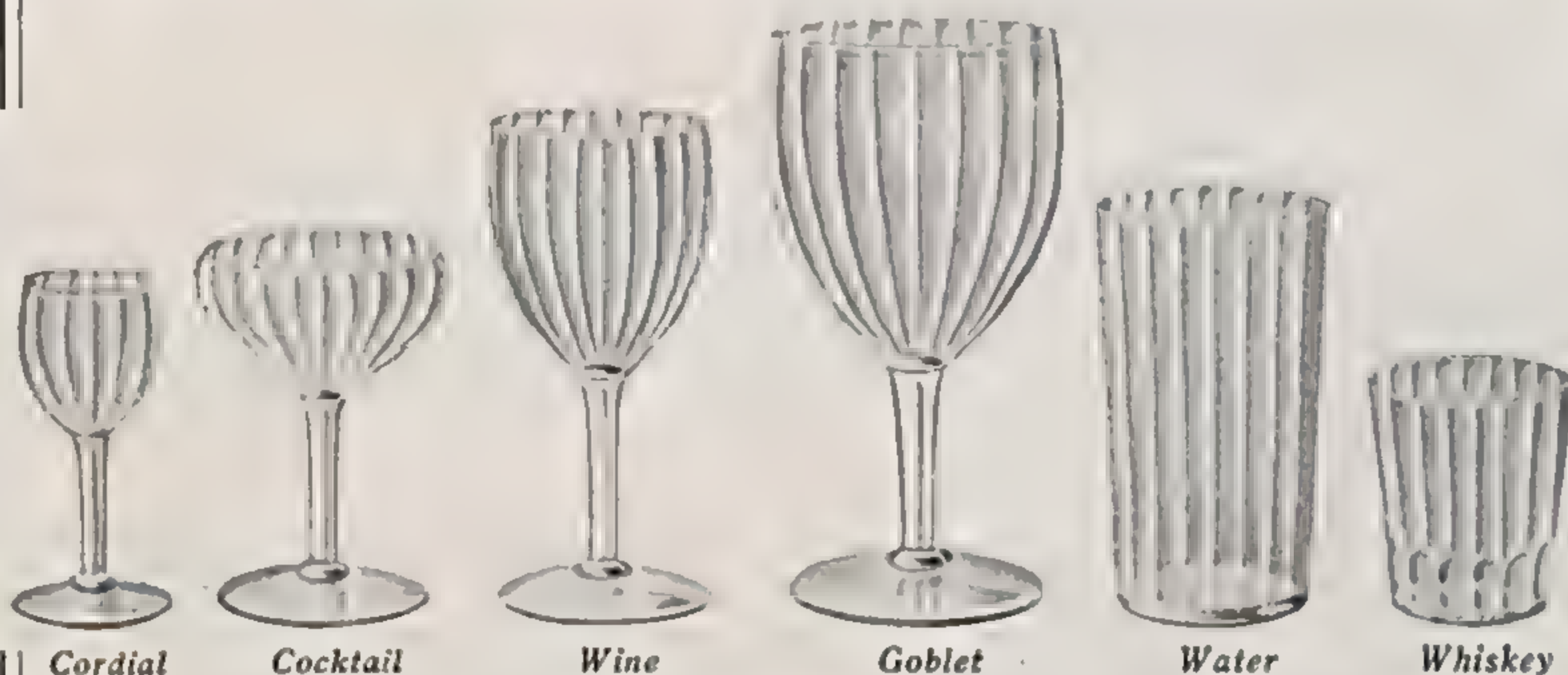
This soap, patented since nearly a century, has always been appreciated all over the world for its softening qualities, which have never been surpassed by any similar product. It gets its superiority from the fine raw materials used constantly for its manufacture. It is made in 45 different perfumes to meet the requirements of all tastes.

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## S O C I E T Y

(Continued from page 104)

**Wyeth-Bull.**—On November 7, in St. Bartholomew's Church, Mr. Leonard Wyeth and Miss Priscilla Mullens Bull, daughter of Mr. and Mrs. J. Edgar Bull.

## ATLANTA

**Clarke-Hawkins.**—On November 4, at the home of the bride's parents, Mr. Arthur Clarke, son of Mr. and Mrs. Thomas M. Clarke, and Miss Helen Hawkins, daughter of Mr. and Mrs. William E. Hawkins.

## BALTIMORE

**Hemphill-Donaldson.**—On October 17, in Grace Church, at Elkridge, Maryland, Mr. James Hemphill and Miss Charlotte M. Donaldson, daughter of Mrs. Frederick B. Donaldson.

**Wise-Whiting.**—On October 20, at the home of the bride's parents, Dr. Walter Dent Wise and Miss Agnes Gordon Whiting, daughter of Mr. and Mrs. Clarence C. Whiting.

## PHILADELPHIA

**Ingersoll-Fowle.**—On October 31, at Bradford Hills, Pennsylvania, Mr. Robert Sturgis Ingersoll and Miss Marion B. Fowle, daughter of Mrs. George D. Fowle.

## PITTSBURGH

**Nevin-Chislett.**—On October 15, at the home of the bride's parents, Mr. Daniel Edward Nevin, son of the late Colonel John I. Nevin, and Miss Margaret Katherine Chislett, daughter of Mr. and Mrs. Richard Edwards Chislett.

**Painter-Brown.**—On November 4, in the Third Presbyterian Church, Mr. Charles Albert Painter, Jr., son of Mr. and Mrs. Charles Albert Painter, and Miss Mary Alice Brown, daughter of Mr. and Mrs. W. Harry Brown.

## RICHMOND

**Bryan-Hamilton.**—On October 17, at Oak Hill, the country home of the bride's mother, Dr. Robert C. Bryan and Miss Grace Hamilton, daughter of Mrs. S. Marland Hamilton.

**George-Richardson.**—On October 14, at the residence of the bride's parents, Mr. Henry H. George and Miss Ann Louise Richardson, daughter of Judge and Mrs. David C. Richardson.

**Newton-Crenshaw.**—On October 3, Dr. Charles Irving Newton, son of Mr. Joseph Newton, of Genesee, New York, and Miss Gertrude Crenshaw, daughter of Mr. and Mrs. William A. Crenshaw.

**Noland-Miller.**—On September 30, in Christ Church, Glen Ridge, New Jersey, Mr. William Churchill Noland and Miss Mary Bleecker Miller.

**Robins-Bowman.**—On October 6, at the home of the bride's mother, Mr. Nelson Robins, son of the late Colonel and Mrs. William Todd Robins, and Miss Annette Louise Bowman, daughter of Mrs. Nathaniel Robert Bowman.

**Smith-Buek.**—On October 17, at the summer residence of the bride's mother, Mr. James Gordon Smith, son of Mr. and Mrs. H. M. Smith, Jr., and Miss Ella Williams Buek, daughter of Mrs. William R. Massie.

## SAINT PAUL

**White-Turney.**—On October 10, in Trinity Episcopal Church, at Columbus, Ohio, Mr. Edwin White, son of Mr. and Mrs. William Gardener White, and Miss Anne Turney, daughter of Mr. Henry D. Turney.

## WASHINGTON

**Bowers-Hellen.**—On October 31, Mr. Thomas Bowers, son of the late Solicitor-general and Mrs. Lloyd Bowers, and Miss Louise Hellen, daughter of Mr. and Mrs. Benjamin Hellen.

## Weddings to Come

## NEW YORK

**Addison-Roosevelt.**—On November 14, in St. John's Church, Stamford, Connecticut, Miss Julia Morris Addison, daughter of Rev. Dr. and Mrs. Charles Morris Addison, to Mr. George Emlen Roosevelt, son of Mr. and Mrs. W. Emlen Roosevelt.

**Brown-Twining.**—On November 19, in St. Bartholomew's Church, Miss Ursula Wolcott Brown, daughter of Mr. and Mrs. G. Hunter Brown, to Mr. Edmund S. Twining, Jr., son of Mr. and Mrs. Edmund S. Twining.

## PITTSBURGH

**Wood-Jennings.**—On November 11, in the Church of the Ascension, Miss Laura Gilpin Wood, daughter of the late Alan W. Wood, to Mr. Edward H. Jennings, Jr., son of Mr. Edward H. Jennings.

## SAVANNAH

**Reese-Shellman.**—On November 11, in Christ Church, Miss Agnes Reese, daughter of the Right Reverend and Mrs. F. F. Reese, to Mr. William Feay Shellman.

## S E E N o n t h e S T A G E

(Continued from page 102)

a crime which she has not committed. The father clasps the child's head to his stony heart. Thereupon, he suddenly exclaims,—"My God! Your hair is all wet with her tears!" . . . No one could suppress a charitable feeling for the author of such a line as that.

## "THE HEART OF A THIEF"

ONE cannot feel so charitable toward Mr. Paul Armstrong for having written "The Heart of a Thief," after having written such pieces in the past as "Salomy Jane" and "Alias Jimmy Valentine." It is only by thinking very hard of "The Serio-comic Governess," by Israel Zangwill, that the critic can prevent himself from calling "The Heart of a Thief" the worst play ever written.

Mr. Armstrong has fallen on evil days. He seems to have made up his mind that the only way to be masculine and virile in the theatre is to write about crooks,—not sentimental, kindly crooks, like those of "The Deep Purple," but horrid crooks,—the kind that nobody would like to have about the house. To be a real hero, according to Mr. Armstrong, you must at least have thrown a baby out of the

window. Also, you must talk slang and swear and be as impolite as possible, in order to show yourself a man.

This, at least, appears to be this author's mature philosophy of life. He celebrates brutality and makes copy out of crime. It is a little like praying to the shells that shattered the sacred stones of Rheims, instead of lifting up one's heart to the cathedral. There is always something weak and cowardly in the exaltation of brute force. Great spirits speak in gentle words.

It is not necessary to analyze the present play,—which will be a play of the past before this article appears. It is interesting, however, as a matter of record, that it was produced by Mr. Charles Frohman. Mr. Frohman has rarely presented an American play; he has often said in print that the American dramatists, to quote his own commercial phrase, were not delivering the goods. Mr. Frohman may not have seen "The Poor Little Rich Girl," or a dozen other American plays of recent years that might be mentioned; but the impressiveness of his attitude toward our native drama is considerably lessened by his decision to set "The Heart of a Thief" before a suffering public.



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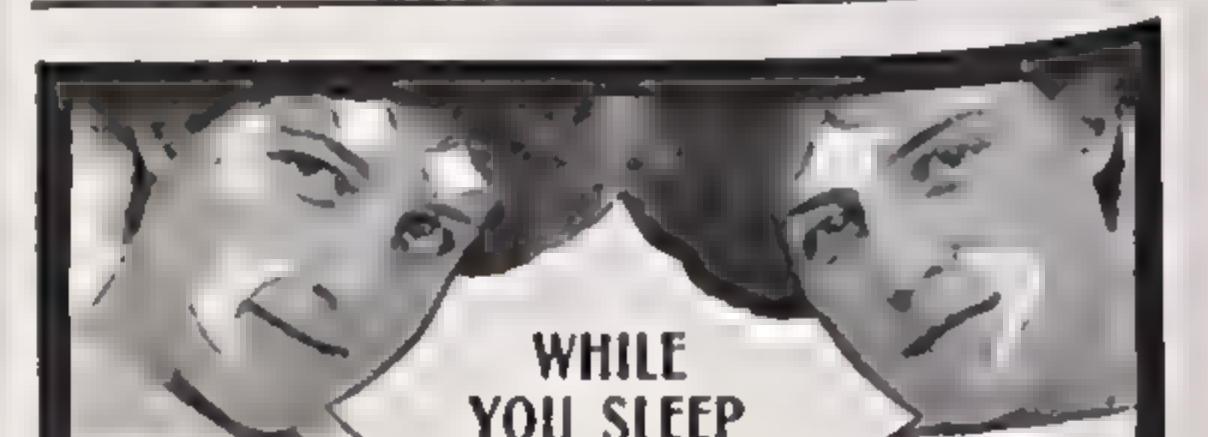
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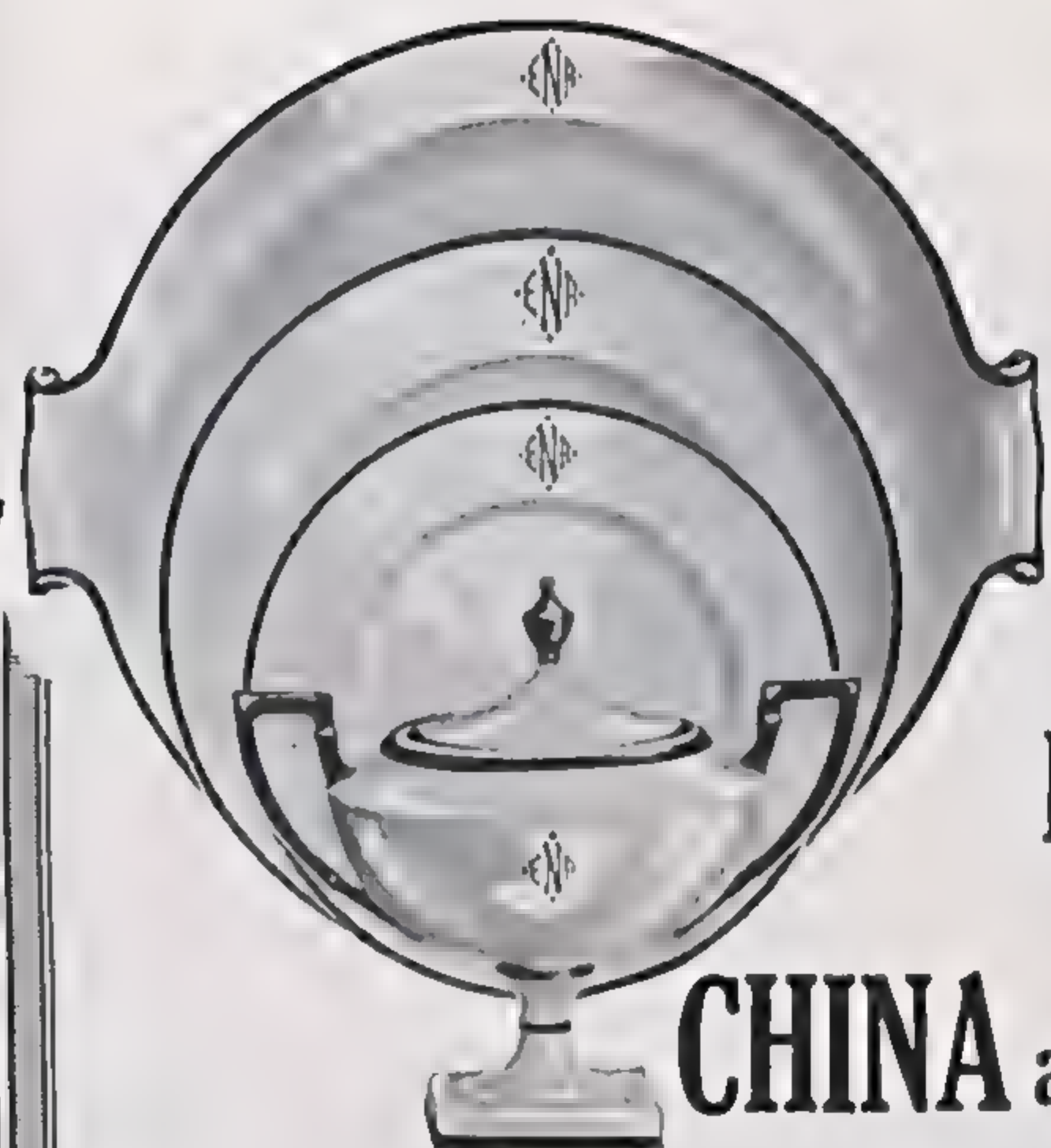
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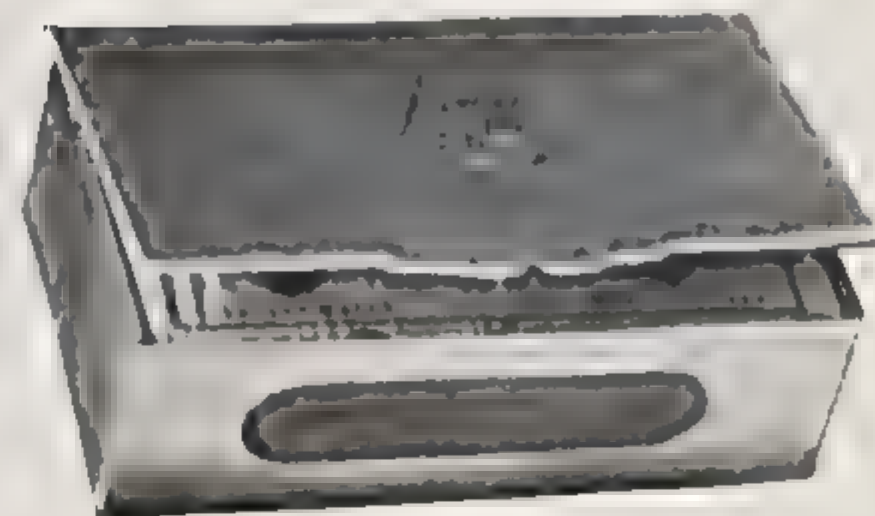
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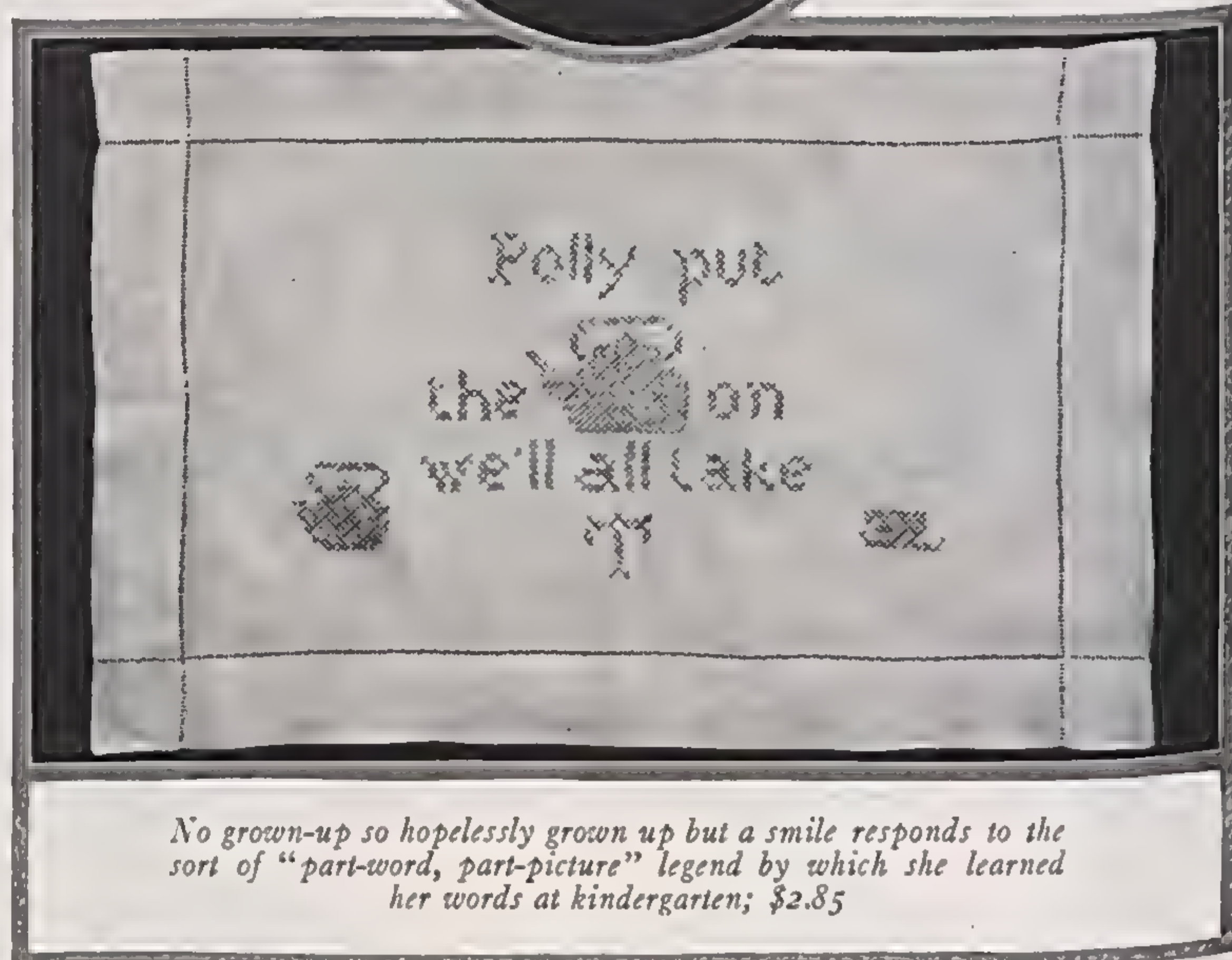


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the cotton to work the bag costs 48 cents, and the cord to finish it costs 18 cents. It is priced at \$2.75 started.

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(Continued on page 110)



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FRENCH PASTRIES . ICE CREAMS

Maillard Candies packed in French Bonbonnières (Exclusive Importation) or Fancy Boxes to order, and, when requested, made ready for safe delivery to all parts of the world.

Maillard



Fifth Avenue  
at 35th Street  
New York



## SOME STITCHES IN TIME

(Continued from page 108)

any of the above mentioned articles requires two weeks.

Bath towels like the one shown may be monogrammed in colors to suit the bathroom furnishings, and wash-cloths may be ordered to match them; 11 x 11-inch wash-cloths with one-inch monograms are priced at 35 cents each. The bath towels measure 28 x 49 inches, and may be had with plain hems for \$18 a dozen. It takes ten days to fill an order for the monogrammed towels.

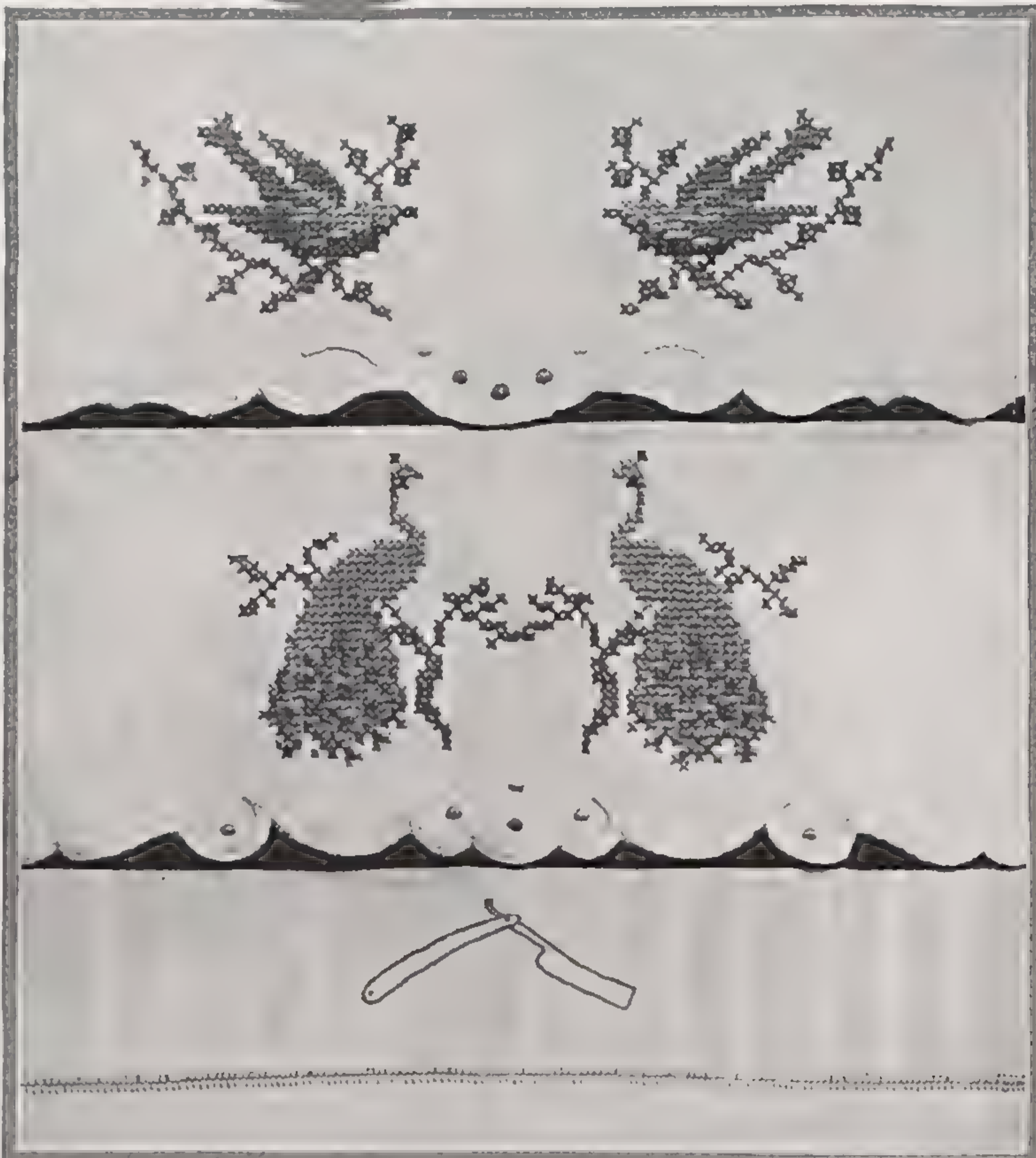
A luncheon set in the pattern of the 12-inch doily photographed is a wonderful gift if worked by the donor. Stamped, the 27-inch centerpiece is priced at 55 cents; the 12-inch doilies at 15 cents each, the 9-inch doilies at 12 cents each, and the 6-inch doilies at 8 cents each.



Bath towels with colored monograms to match the bathroom furnishings; \$19 a dozen



Stamped for eyelet or solid embroidery a luncheon set with a four-pointed star of foliage around a ring of dots is priced at \$2.65



The imaginative guest may fancy there are two fighting cocks on the upper towel, and the most unimaginative may delight in the coloring, while the unmistakable vanity of the birds on the lower towel leaves no room for imagination; \$3 each: the shaving towel also speaks for itself; 85 cents



Revillon  
Frères  
Furs

ESTABLISHED 1723

## FUR COATS

in the graceful and practical modes of the present season, including many interesting models on 1830 lines. The coat shown above is of Hudson Seal with Skunk collar, cuffs and band.

## FOX FURS

We have a large consignment of unusually fine fox skins just received from the North. Two-skin sets of these beautiful furs are priced as follows:

Silver Fox, \$500 to \$4000  
Cross Fox, 75 to 250  
White Fox, 75 to 150

## Coats and Wraps

in a wide variety of designs and fabrics.

19 West 34th Street  
New York

Paris Montreal London



This new model made exclusively by Mme. Schwartz is a combination of satin top and tricot body which insures both durability and suppleness.

Mme. Schwartz personally supervises all fittings

MME. S. SCHWARTZ  
11 East 47th Street, New York



## THE FRENCH SWIRL

Made of finest human hair, with beautiful natural casque comb. It is specially priced at \$4.90. (Regular price \$7.00.) With explicit instructions for wearing.

## A BEAUTIFUL FACE

is the hypnotic power that holds—beauty is of all weapons the most powerful. You may have it by using Mme. Coyle's

## NOVA-VITA

A new treatment that works like magic.

Nova-Vita makes the skin fresh and beautiful; is highly efficient for lines, wrinkles, sagging muscles and double chins. By restoring the youthful contour, Nova-Vita makes the face look years younger; its use will prove a delight to you and a pleasure to your friends. Price \$1.00 a bottle, postpaid, with full directions for using.

## MME. COYLE

WANAMAKER BEAUTY PARLOR  
11 West 34th Street New York

You are cordially invited to visit our dermatological institute at this address





## Parker Brothers' Famous PASTIME

Trade Mark

### PICTURE PUZZLES

#### Absolutely Fascinating

These are the most finely made picture puzzles in the world. The subjects are all beautiful in color and of the highest type of representative modern art.

Pastime Picture Puzzles are a wonderful amusement and mind-rest. They are recommended by physicians for the latter and by us for the fun they give. Exquisitely cut, finely finished, they are a delight to handle.

Our new illustrated list of Pastime Puzzles just issued will be mailed promptly upon receipt of request.

N. B.—The sale of Pastime Picture Puzzles is again upon the increase, the demand being almost double that of a year ago.

We are also sole owners and makers of the games:

ROOK, PLAZA, PIT and PING-PONG and many other wholesome and delightful amusements.

SOLD BY ALL DEALERS

Drop a postal card for our illustrated PASTIME PUZZLE LIST and Catalogue of Games.

**PARKER BROTHERS**  
(Incorporated)

SALEM, MASS., or Flatiron Building  
NEW YORK

## Old Stones and Curios In Artistic Settings



from appropriate and original designs of which there are no duplicates.

### I Make to Order

Individual Jewelry and submit designs free of charge. If the customer has no gems to be reset I can supply them either of the finest quality or quaint inexpensive stones.

### Dinner Rings

conforming to the new fashion made as desired, embracing original ideas which add beauty, and are comfortable to wear.

**Booklet** on request, gives full information and illustrations of my work.

**LUCRETIA McM. BUSH**

214 Beacon St., Chestnut Hill, Mass.



Left Cravat	- - - -	Price \$3.00
Right "	- - - -	" \$3.50
Handkerchief	- - - -	" \$1.50
Monogram, additional	- - - -	" .75
Mufflers	- - - -	from \$10.00 to \$13.50
Emb. Cut-out Monogram additional	- - - -	\$5.00

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### Men's Distinctive Dress Requisites

If inconvenient to visit our New York shop, orders by mail will receive our prompt attention. Privilege of exchange or money refunded

ILLUSTRATED HOLIDAY BOOKLET SENT ON REQUEST

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A Special Department for Women



THIS picture shows women depositors in the Writing Room of the New Netherland Bank. The entire second floor of this financial institution is devoted exclusively to women's banking requirements.

The New Netherland Bank offers to women depositors courtesy and personal interest; comfort and charm of surroundings; confidential guidance and information in all matters of banking. A Deposit Account in the New Netherland Bank is a great convenience.

An inside elevator furnishes rapid service to silver storage and safe deposit vaults in the basement and to the Women's Banking Room on the second floor.

A cordial invitation is extended to visit the Bank between 9 and 4. Full information will be sent upon request.

MISS MARION G. CLARK  
Manager Women's Department

## NEW NETHERLAND BANK

41 West 34th St. Bet. 5th Ave. and B'way  
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## Special Parcel Post Offer

### Cogswell Preparations

**Foot Tonic**, prevents chilblains; relieves aching, burning feet.....\$1.00

**Velvet Cream**, for massage and use before powdering......50

**Face Powder**, imparts a youthful glow to the complexion......50

**Beauty Rouge**, dainty and delicate complexion beautifier......50

**This \$2.50 assortment**, carefully packed and sent prepaid by parcel post for only \$2.00

Send draft or money order to

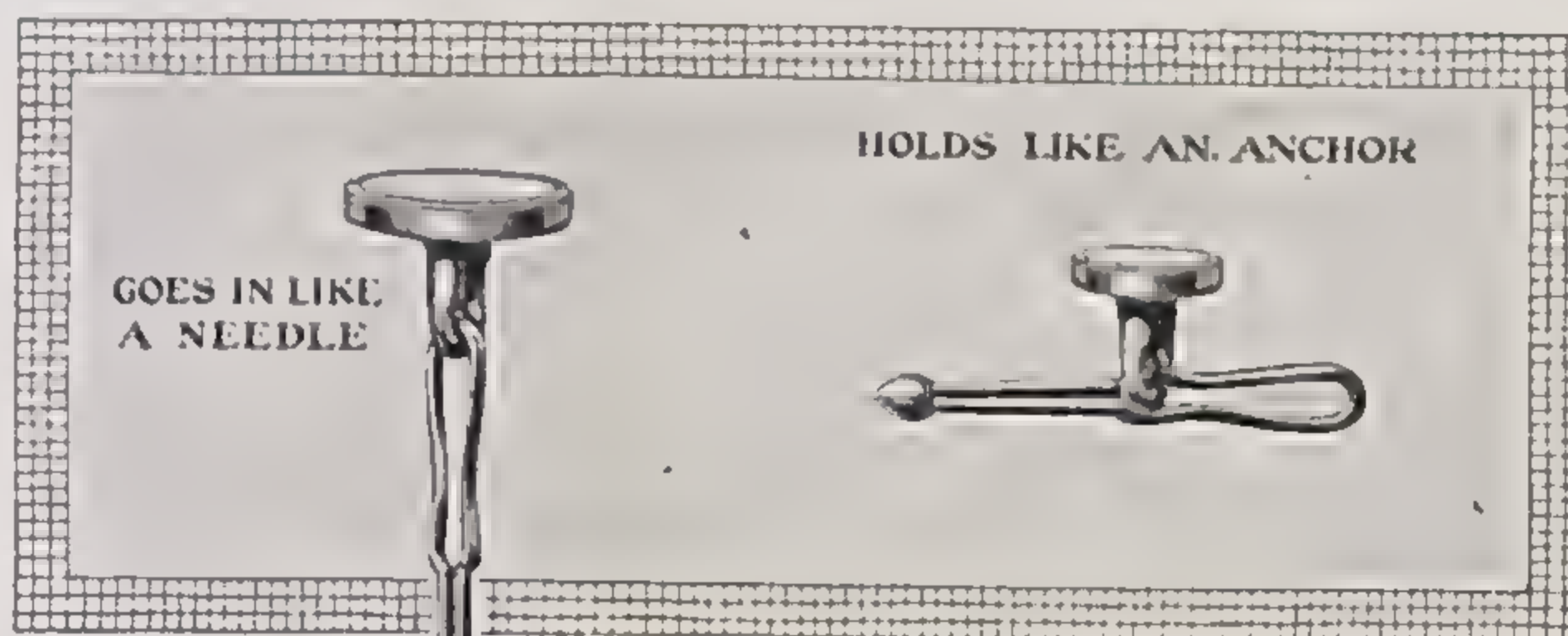
**E. N. COGSWELL**

Dept. A, 501 Fifth Avenue,  
NEW YORK CITY

All of the Cogswell Preparations are pure and efficacious, having for many years been used by ladies of refinement throughout the United States and Canada.

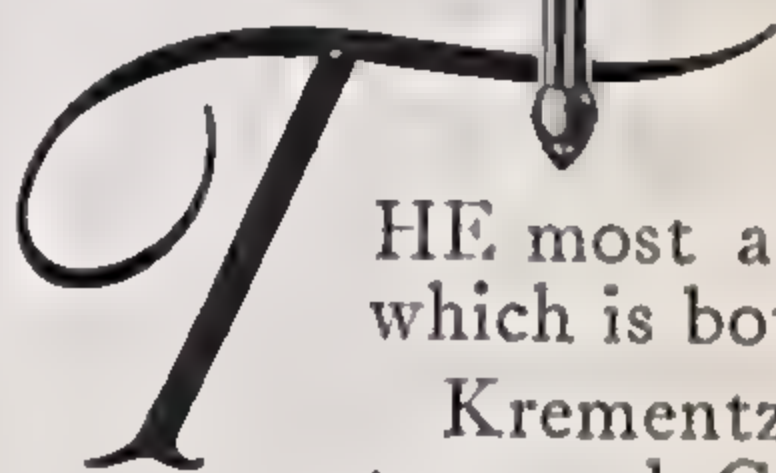
Take advantage of this offer today.

Krementz



GOES IN LIKE  
A NEEDLE

HOLDS LIKE AN ANCHOR



THE most acceptable gift to a man is one which is both useful and distinctive.

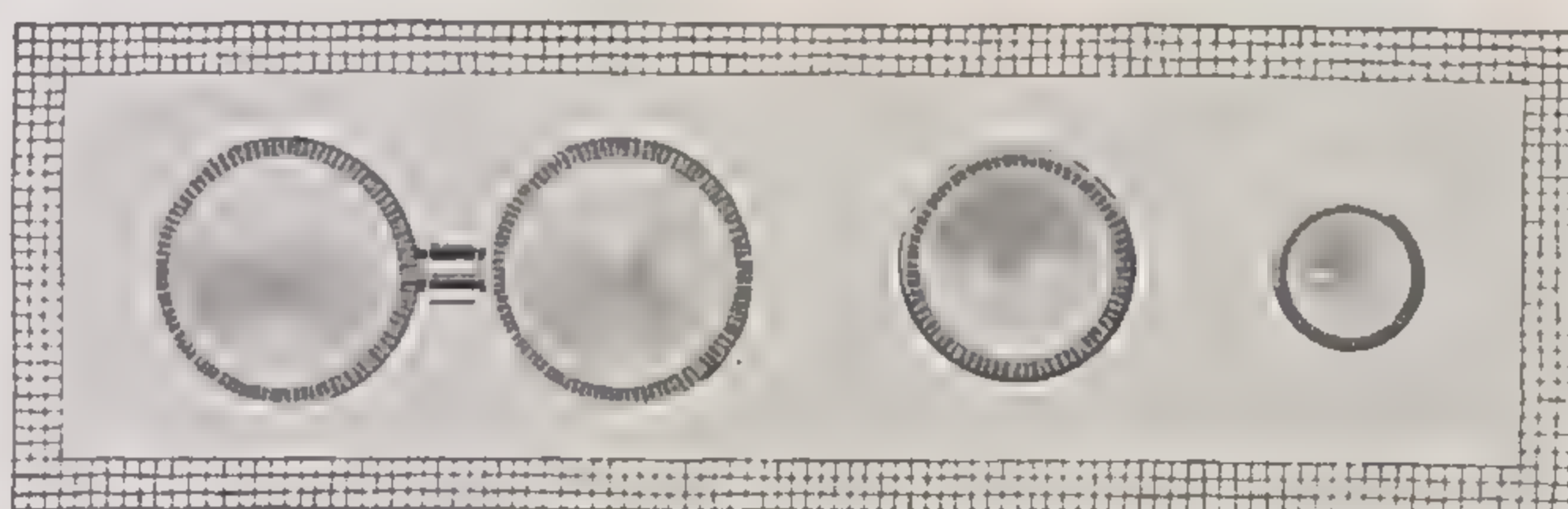
Krementz Bodkin Clutch Studs, Vest Buttons and Cuff Links for evening wear are made in a wide variety of strictly correct patterns; white or smoked mother-of-pearl, with plain, gold, platinum or jewelled settings.

Sold in sets or separately at select jewelry stores. Write for Booklet "VI".

**Krementz & Co.**

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## The Gift of Beauty

Beauty is one of Nature's rarest gifts—but, beauty may be acquired thru a beautiful complexion. A beautiful, fresh complexion is an inspiration.

Every woman who travels and who is fond of outdoor life should think of her complexion first, last and always. She owes it to herself to enhance whatever charms Nature may have bestowed upon her.

## GOURAUD'S ORIENTAL CREAM



has been a comforting favorite for over 66 years. A dainty cream which blends the velvety skin of Eastern luxury with the delicate pearly whiteness of the North. An alluring combination, made for the sole purpose of improving and beautifying the complexion. It protects the skin and contributes those rare qualities which go so far towards making up irresistible beauty.

At Druggists and Dept. Stores

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37 GREAT JONES STREET  
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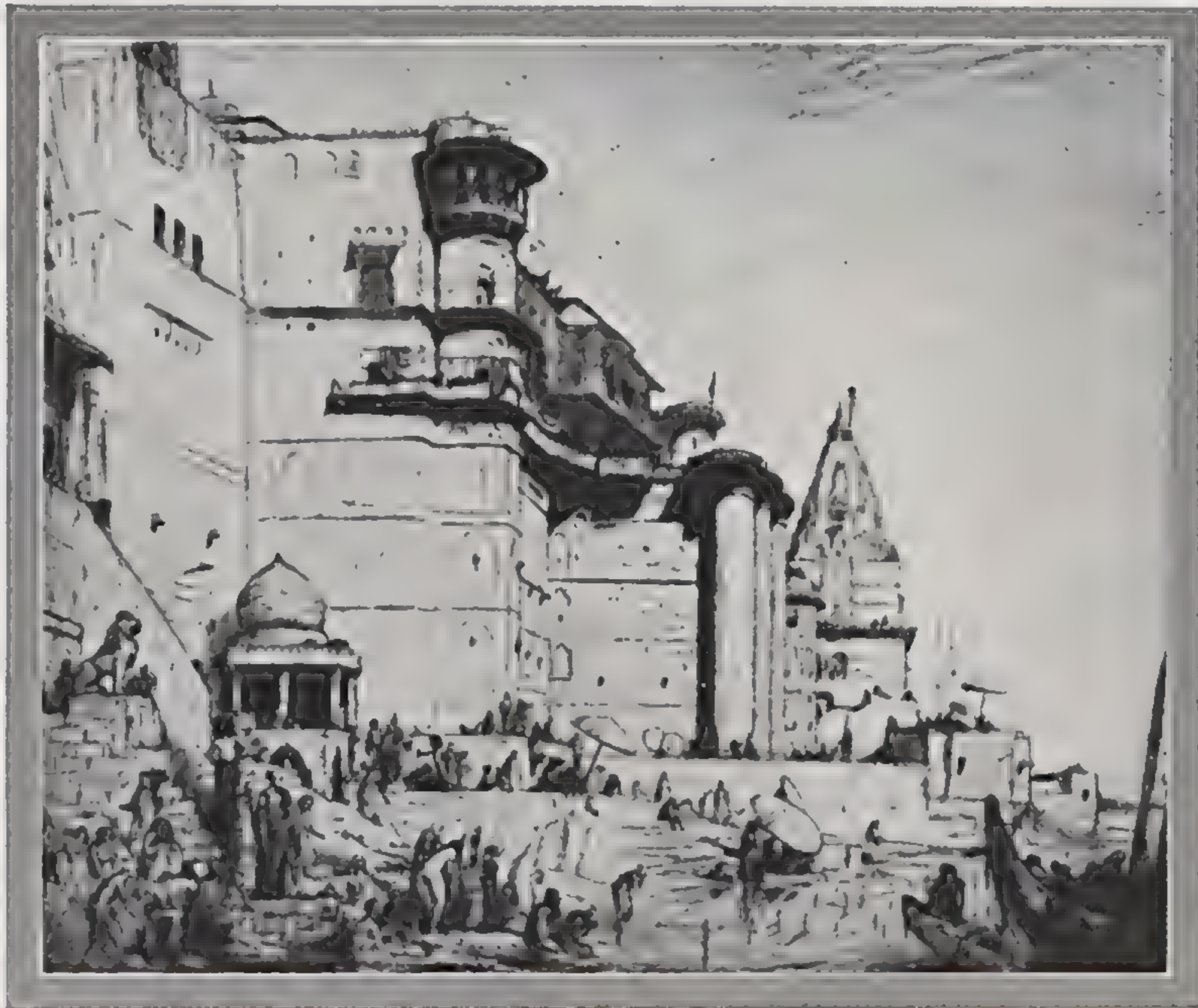
## ART NOTES

### CALENDAR OF EXHIBITIONS

New York.—Arlington Galleries. Exhibition by the Associated Women Painters and Sculptors, from November 25 to December 25.  
Fine Arts Building. Twenty-fifth annual exhibition of the New York Water Color Club, from November 9 to 29.  
Gorham Company. Recent bronzes by American sculptors, from November 9 to 28.  
Goupil and Company. Woodcuts by Mrs. E. C. Austen Browne, and decorative and illuminated work by Mrs. da Loria Norman, from November 9 to 28.  
Metropolitan Museum of Art. Paintings and art objects of the Benjamin Altman

for portraying the life of the east. Diaz, who in all probability had never seen the east, was master of a wonderful type of eastern beauty in child and woman. Bauer is master of the very life of the east. His etchings are a record of things seen, but far from being a bare transcript of reality they rouse the imagination like tales from the Arabian Nights.

His line, subtle and living, caresses the forms, suggesting rather than expressing, and gives, with a wonderful minimum of detail, the impression of the surging crowds—crowds through which runs the excitement of the emotional east. Who has portrayed as Bauer does, the persistent martyrism of the donkey, or the scornful, unwilling submission of the camel? His camels tower in impassive dignity above the gesticulating crowds of the streets or trail in picturesque herds



*Seldom has an etcher expressed the wetness of water and the quivering intensity of the Indian sunlight more fully than Bauer in this scene in Benares at the edge of the sacred Ganges*

collection, opens on November 18 for permanent exhibition.  
Studio of C. S. Pietro, 630 Fifth Avenue. Paintings and sculpture by representative American artists for the benefit of the Red Cross, from October 28 to November 12. Admission 25 cents.  
Chicago.—Art Institute. Annual exhibition of American paintings and sculpture, from November 3 to December 6.  
Philadelphia.—Pennsylvania Academy of Fine Arts. Annual exhibition of miniatures, from November 7 to December 13.  
Philadelphia Water Color Club. Annual exhibition, from November 8 to December 13.

### ART NOTES

**D**ESPITE the war and the widespread financial disturbance, the art galleries opened early in October with collections of varied interest, among which there were many works not to be included under the "Made in America" label. What the coming art season may bring remains to be seen, but it may be assumed with certainty that exhibitions of note will not be lacking.

The first exhibition of the season was held at the Keppel Galleries, which placed on view from September 22 to October 17 a highly interesting collection of drawings and etchings by a well-known Dutch artist, Marius A. J. Bauer.

Bauer is one of the artists who, like Diaz, seems to have an inborn aptitude

across the sand hills of the desert, and his donkeys stand quaintly patient, the burden-bearers of the ages.

### BAUER, INTERPRETER OF THE EAST

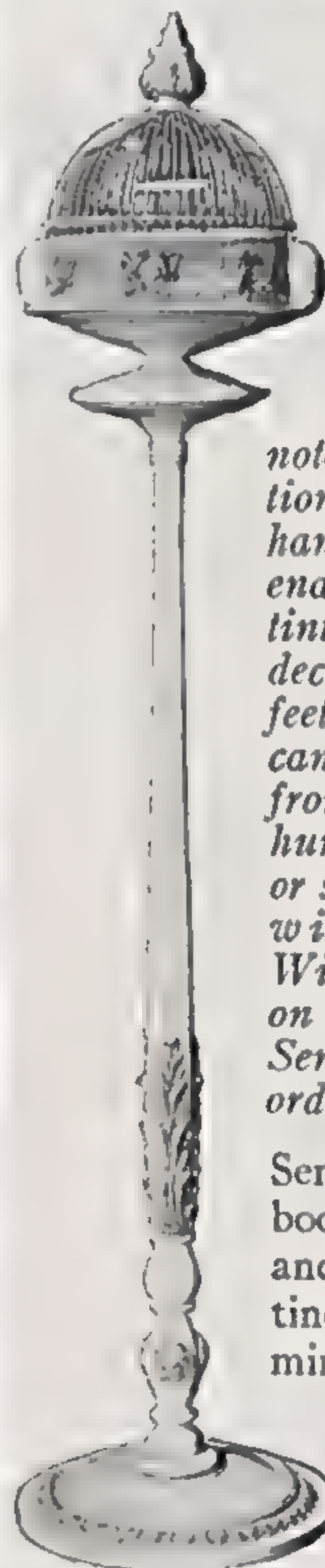
Not only the people, but the very atmosphere of the east finds expression in Bauer's work. In such etchings as the "Benares," illustrated on this page, he portrays in marvelous fashion the intensity of light in the east, and he portrays it, not by the conventional contrasting of sharp light and strong dark, but by a quivering intensity found in the line itself.

The drawings are in the same spirit as the etching, delicate, vital, and stirring. An immeasurable host stands before a besieged town, while wind-blown figures watch from the battlements; yet when one tries to analyze the host at close range, it is as invisible as the wind itself. Another drawing presents the vanguard of an army in a mountain pass and gives the conviction, not to be escaped, that a very sea of humanity follows from behind the turn of the path.

Bauer, who is painter as well as etcher, began etching about twenty-five years ago, and has twice exhibited in America, though not in the past ten years. From the beginning his work has received favorable attention from collectors, and it now bids fair to engage the wider public as well. The work owes much to Rembrandt, but the influence is perceptible rather as a kinship of feeling and interest, for the etchings are without doubt wholly independent and wholly individual.

(Continued on page 114)

## A Palace for Your Bird



**S**ET high in the air, like a Swiss mountain chalet, this unique cage not only houses your birds in regal style, but provides an absolutely new note in interior decoration. It is finished by hand in ivory white enamel, with delicately tinted pink and blue decoration. It is six feet in height. The cage can easily be removed from the pedestal and hung on silken cords or set on table. Price, with stand, \$35.00. Without stand, to hang on silken cords, \$17.50. Send check or money order.

Send for new illustrated book containing pictures and prices of many distinctive lamps, sconces, mirrors, etc. This book will prove a welcome aid in the selection of Christmas gifts.

## J. Maurad Company

Show room at factory  
256 West 28th Street, New York  
Telephone, 5189 Chelsea

## THE CAPE COD FIRE LIGHTER



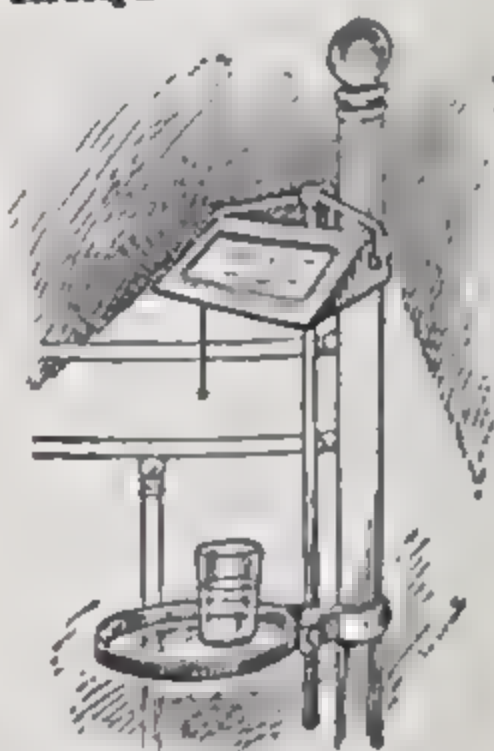
No Kindling Wood needed  
Try lighting your log fires with a Cape Cod Fire Lighter. Kindling wood is troublesome and often fails. The Fire Lighter never fails and gives no trouble. Made of heavy polished brass.

Price, \$3.50  
with Two Torches \$5.00  
New York

## THE CAPE COD ELECTRIC READING LAMP AND SHELF

(Polished or Antique Brass)

Attached to the post of a Bedstead, this fixture provides a fine adjustable light and a convenient little Plate Glass Shelf for books, flowers and other small articles. It is important to give size of bed post when ordering.



Price, \$8.50 New York

## Cape Cod Curtain Holders

a happy solution of how to keep Sash Curtains from blowing through open windows.

Price 25 cents a pair—postpaid.

Send for descriptive folders.

## CAPE COD SHOP

20 VESEY STREET, NEW YORK

Vogue Shopping Dept. will buy these for you if requested.





## China for Little Folks

"LITTLE Boy Blue" is a Bread and Milk Set of very fine China, decorated in dark blue and delicate natural tints. It is for the child's own use and, as illustrated, consists of bowl, plate, mug and pitcher. Oatmeal saucer in the same design may also be obtained. Price, for four-piece set—\$2.00. Including oatmeal saucer—\$2.50.

AT these attractive prices, Bread and Milk sets are also decorated with "Babes in the Wood," "Three Bears," "Little Red Riding Hood," "Dutch Subjects," and "Barnyard Animals." There is also a four-piece "Pilgrim" set which is priced at \$2.75. All are appropriately colored and the illustrating is artistically done.

In China and Glassware, both in special sets like these and in open stock, the

Lewis and Conger line is exceptional. Our long association with manufacturers of the world's finest wares enables us to maintain a stock that is difficult to equal either in quality or variety.

In Home Furnishings generally, our lines include every conceivable requisite and luxury. Only by a personal visit to this store can its completeness be fully appreciated.

6th AVENUE  
at 45th Street

**LEWIS & CONGER**

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## Gerhardt & Company

Millinery Importers

Unusual Sale of Smartly Trimmed Hats  
Large Collection of Attractive Models  
For Dress and Street Wear  
At Very Attractive Prices.

16 East 33d Street, New York

## A Visit to Le Petite Salon

reveals the results of one woman's ingenuity and untiring effort. The intellectuality which could produce a LASHGROW, a RADIO CREAM or a SAMOHT CREAM, would be sure to originate treatments which are new, and effective.

In treating lines and wrinkles at LE PETIT SALON, the muscles and tissues supporting the skin are made firm and healthy, thereby restoring a naturally youthful, well moulded contour. Enlarged pores about the nose and mouth are reduced permanently by first taking out the blackheads, by a gentle process (no brushing, etc.) and then closing the pores, insuring against future coarsening.

Women, whose names are a power in New York, Philadelphia and Washington society, regularly visit LE PETIT SALON for treatment. If you call, Mrs. Thomas will tell you frankly what her treatments can do for you.

Hulda Thomas' Preparations, including the LASHGROW, which makes eyelashes long and thick, are sent for use at home. Write.

**Hulda**  
LE PETITE SALON  
Dept. 14-V.  
Hulda Thomas' Preparations



**Thomas**  
501-5th AVE, NEW YORK  
At 42nd Street.  
also at STERN BROS., N. Y.

*The Blouse Shop Inc.*

## Sensible Holiday Gifts

### MODEL M 37

Price Prepaid \$7.00

Blouse of handsome Black Silk shadow lace over Chiffon cloth, with bodice of Gold lace on lining. Soft lace roll front with velvet tie around neck and down front. Long sleeves set in with hemstitching around armhole and at shoulder. Lace ruche cuff, velvet trimmed.

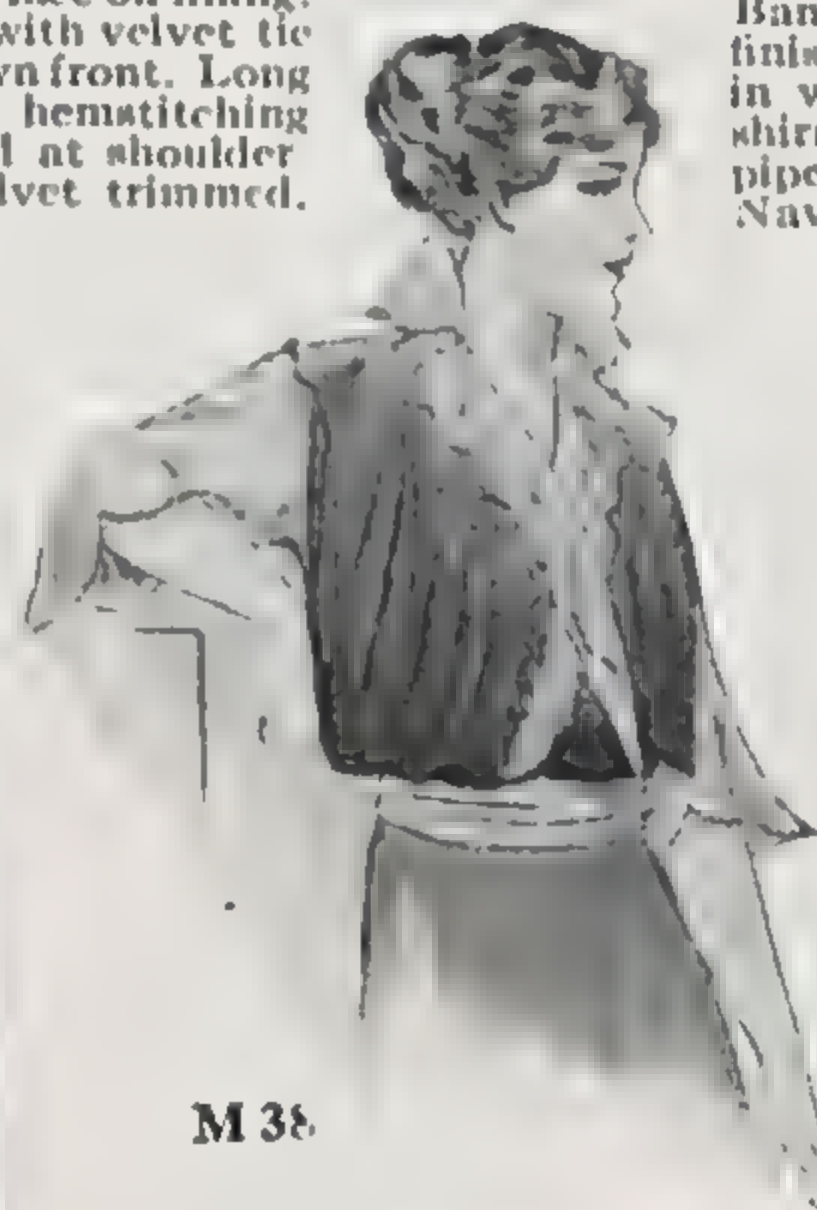


M 37

### MODEL M 39

Price Prepaid \$5.00

Blouse of Chiffon cloth over Chiffon lining with smart Gold lace collar piped with net. Four rows of shirring below hemstitched yoke. Band of velvet ribbon around neck finishing in bow. Long sleeves set in with hemstitching. 3 rows of shirring above cuff of Gold lace piped with net. Colors—Black, Navy, Russian Green, Nigger Brown and Prune.



M 38

### MODEL M 38

Price Prepaid \$8.00

Combination Blouse of Black and White Mechlin lace over flesh color lining with lower bodice of high quality Black Satin. Loose cape effect in back of Black Mechlin lace. Collar and fichu of Mechlin lace. 3/4 sleeves of White Mechlin lace.



M 39

## A Pretty Blouse Will Please Her

Every woman highly appreciates something for her own personal wear, and particularly so if that something is exclusive and stylish. Exclusiveness and style predominate in our Blouses—they're more advanced than any which can be purchased elsewhere. Our business is strictly mail order—no heavy retail store expenses. A trial order will convince you that we share this saving with you. Absolute satisfaction guaranteed or money refunded.

Write for our FREE Portfolio of Sketches of Advanced Blouse Models

*The Blouse Shop Inc.* 225 Fifth Avenue  
New York



## Try a Cup of Real Indian Tea

The clever hostess attracts interesting people to her drawing room by the art of serving unusual things.

And, first of all, she knows that she must serve a tea that is different—one that her friends will appreciate and remember. Such a tea is

## Darjeeling Golden Orange Pekoe Tea

from the hills of Darjeeling, in Bengal, India

Because of the infinite pains of its slow raising—because of a climate and soil like no other in the world—Darjeeling is a tea for those who appreciate fine shades of quality. We have arranged to get small shipments of the rarest and choicest Darjeeling Tea imported into this country—and shall be glad to send it to you in its original Indian sealed tin.

Its price, delivered, is \$2.00 the pound in the United States.

All orders promptly filled while our supply of Darjeeling lasts. We believe that this is the most expensive and rarest tea procurable. If you do not agree with us that this is also the best tea you ever drank, we will refund your money without question.

**G. F. HEUBLEIN & BRO.** 500 TRUMBULL STREET  
HARTFORD, CONNECTICUT  
Importers of the Famous Brand's A-1 Sauce



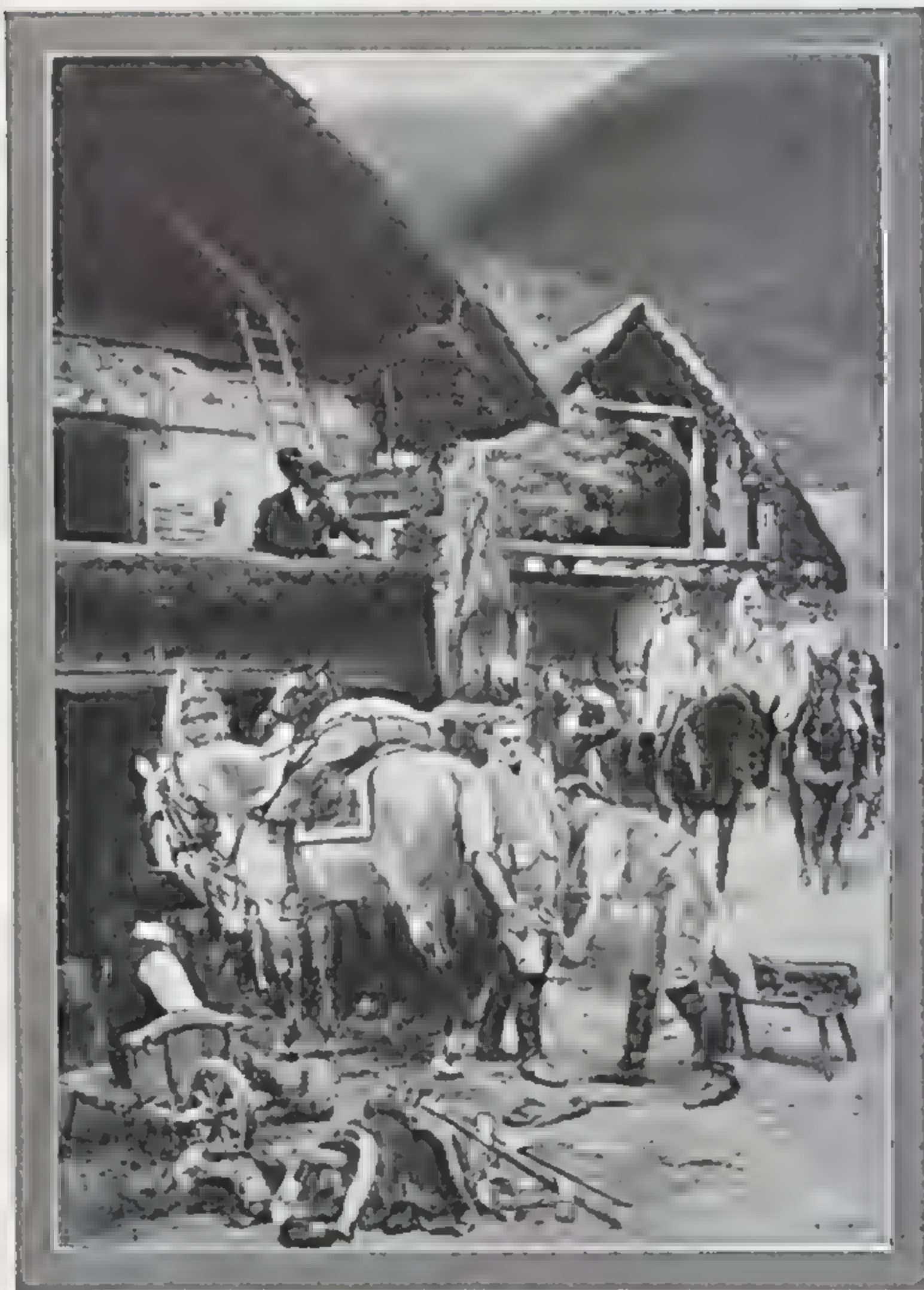


*Two restaurant frocks, one  
velvet and satin — the  
other, sand color Gabardine  
and antique silver trimming*



**BERGDORF  
AND GOODMAN CO**

*616 Fifth Avenue*



*No gallery is without its war picture, and one of the best is "The Blacksmith" of Detaille, the French painter of military glory*

## A R T N O T E S

*(Continued from page 112)*

That South America may prove not only a market but a source in this period of European difficulties was demonstrated by a group of landscapes of rare quality which came from Chile and were exhibited at the Arlington Galleries, from October 13 to 27. English by descent, a native of Chile by birth, Alfred Helsby had his introduction to the New York public last April. His work, which has received favorable notice at various foreign exhibitions, is clear and fresh in color, sincere and sympathetic in feeling. The clear air and sparkling light of the high mountains, the glow on snow-capped peaks, and the rich harmonies of the flower-filled fields find in this artist from the uplands of the Andes a keen and sensitive interpreter.

His fault is the fault which besets painters of beautiful things, a tendency to drop now and then into the merely pretty. This failing is not general, however, and the sensitiveness and freshness of the work as a whole more than atone for the occasional lapses. There are among these works some little paintings of flowers, not arranged but painted

as they grow, which show a feeling for the texture of the blossom and the effect of light shining through it which goes far to prove that real flower painting is not the facile art which we have been led to believe.

Miscellaneous paintings by foreign artists constituted the October exhibition at the Knoedler Galleries. Every gallery shows at least one war picture, these days, and that at the Knoedler galleries was "The Blacksmith," an exceptionally brilliant work by the French war painter, Edouard Detaille. This canvas is painted with a minute detail and exquisite finish which recall the work of Meissonier.

There was a delightful canvas by J. Zoetelief Tromp, freely painted, pleasing in color and arrangement, beautiful works by L'Hermitte, a stormy sea by Isabey, marble women on a marble terrace by Alma Tadema, and an unusual Jacques.

The closing of the industrial art schools of Europe lent especial interest to the exhibition of the industrial art work by pupils of the Washington Irving High School. Interesting work in costume designing was a feature of this exhibition.



*The fresh wind which blows through this freely painted canvas by Tromp reaches even to the spectator and brings the scent from the glowing tulip fields and the flowers in the basket and in the hands of the sturdy small Dutchman*



# The Delights of Getting Well

When advised by your Physician to take "THE CURE" abroad, you do not begin to think about Sanatoriums or Hospitals, nor anticipate a disagreeable experience. Rather, you picture visions of up-to-date Hotels, interesting surroundings, unusual and celebrated people, and agreeable out-of-door diversions.

To take "THE CURE" means, also, a System of Baths and Treatments, the Drinking of Medicinal Waters and Systematic, Out-of-door Exercise; none of which interferes with the pleasures of your outing. "You make a delight of getting well."

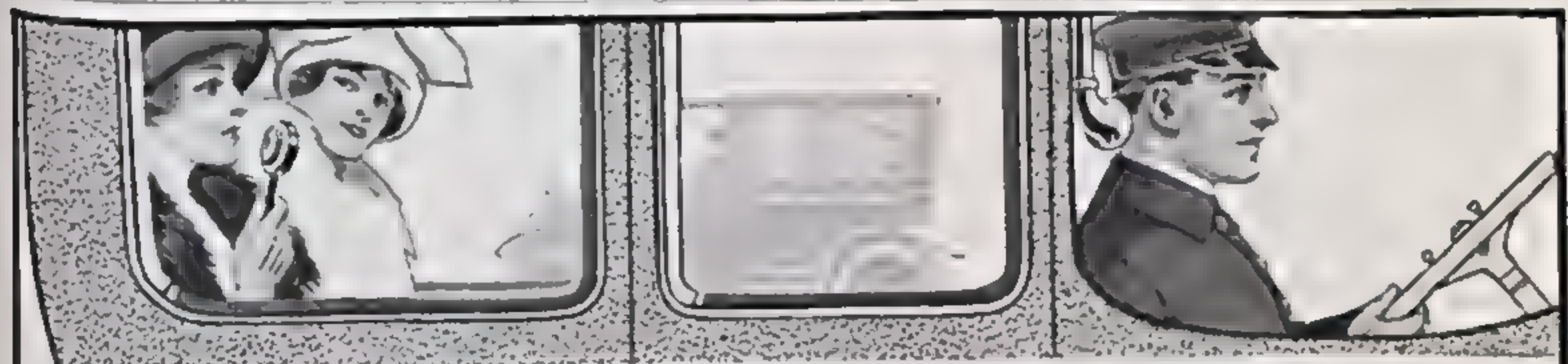
Do not imagine that because of conditions in Europe, it is impossible to take "THE CURE." There is just one place in America that combines all of these pleasurable features, together with the Treatments and Medicinal Waters. That place is Hotel Chamberlin, Old Point Comfort, one of the great Hotels of America. Midway between the North and the South, it is climatically the best year-round Resort in America. Its unique

surroundings, by land and sea, give it the "something different" atmosphere. The Cuisine is celebrated the world over. Fortress Monroe, "with all the pomp and circumstance of war," is just at hand. Hampton Roads, the home port of our warships, is immediately before The Chamberlin.

And finally, the Treatments and Baths at The Chamberlin are the most scientifically administered in America. Every Treatment given at Aix, Vichy, Karlsbad, Nauheim or Harrogate is duplicated here under ideal conditions. The Chamberlin Saline Water, flowing from a depth of 900 feet, is wonderfully effective in many Complaints due to the presence of uric acid. This Water is highly Radio-active, which adds to its medicinal properties.

Several interesting books telling of our Methods, describing the various Treatments and enumerating the Complaints we relieve, will gladly be sent on application.

Address Geo. F. Adams, Box 107, Fortress Monroe, Virginia.



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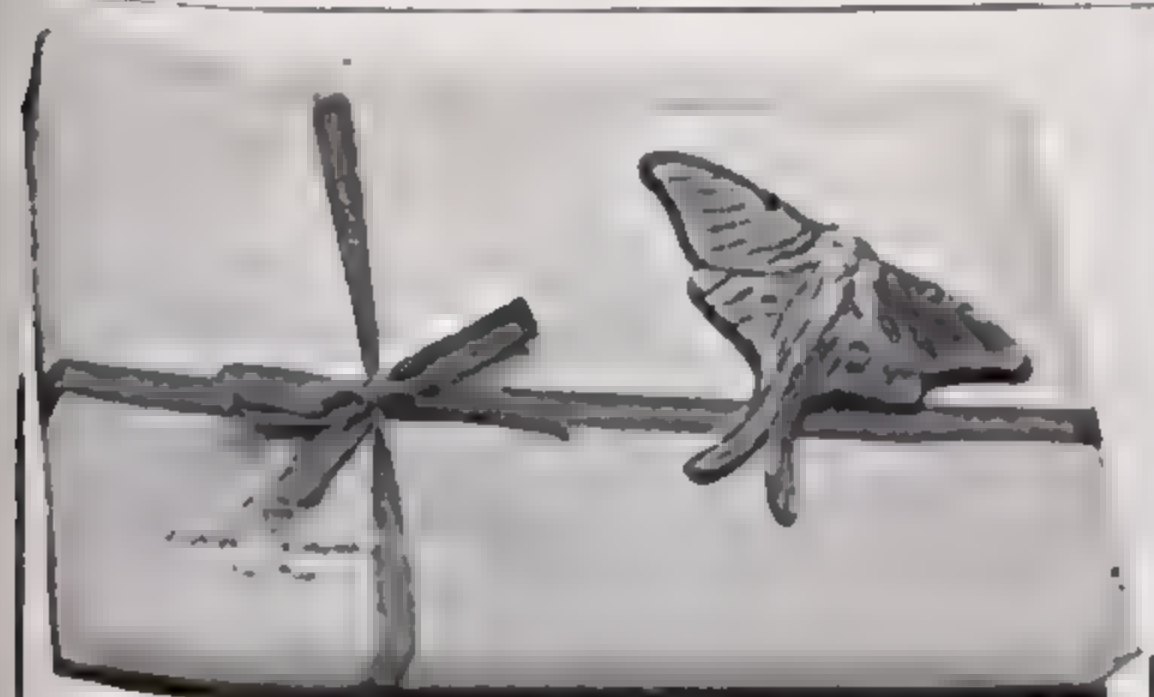
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Pure—Delicious—Nourishing

Boxes of 3 sizes, \$1.00, \$2.00, \$5.00

Rich honeyed Pecans from old Southern recipes in novel and attractive jars.

Sample boxes of Pecans, by mail, 50 cents.

Write for Price List of Papilio Dainties and Dinner Favors

Papilio Co., Carnegie Studios, New York



GALLERY OF PORTRAITS  
(No. 3)



Evening Coat of two-tone, black and blue velvet, trimmed with White Fox.  
People are more eager for Furs this year than usual, and the liking for extreme styles, as exemplified in our imported models, is very positive.

## A. Jaeckel & Co Furriers

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(Between 35th and 36th Streets)  
NEW YORK



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THE GIFT OF

## FRAGRANCE



"I love to hunt the violet that hides in the valley  
An' the heather that blows on the hill."

AMBRÉ—the new perfume, with a fragrance as soft and rich as the beautiful fresh flowers from which it is extracted. An odor so delicately sweet—yet so weird—so fascinating, and mysterious, that it is long associated with the person wearing it.

This exquisite perfume in a dainty cut glass bottle, deposited in a satin lined case, will make a charming holiday gift. A perfume that immediately won the hearty indorsement of the largest shops in New York—as well as women prominently known. A little gift of fragrance with an everlasting remembrance, that has been struggling for perfection for years—has now won on its own merits.

Price \$5.00

## HEATHER COMPANY SPECIAL CREAM

A dainty refreshing skin food is Heather cream. Although this cream has never



been advertised, it is an old favorite with men and women who know how to judge. It contains a secret oil that cannot be found in any other cream. This oil and pure water herbs feed and build up the skin, even when the cuticle is destroyed. Just a few days' trial will convince you. In two sizes—2 oz. jar, \$1.25—1 oz. jar 75 cents.

## HEATHER POWDER

The only face powder put up in a glass bottle. It will just fit the hand and is particularly convenient to carry in the evening party bag. Men, too, find this delicately scented powder, effective and most delightful.

It comes in two shades—flesh and cream white. In a dainty bottle with "shaker" top—containing 5 ounces (almost 2 ounces more than the usual box).

Price \$1.00

Sold at high class shops.



If your particular shop does not carry the Heather Company preparations we will gladly mail anything you desire to any address, prepaid.



HEATHER  
COMPANY

152 West 21st Street  
New York City

# VENICE NEEDS A HOUSE CLEANING

THE visitor from the new world is unromantically aware when he visits Venice, ancient shrine of romance, that it is sadly in need of a twentieth century league for civic improvement. Like too many of the Italian cities, Venice lives in the past. Not for a moment would one change the ancient setting—the grim palaces fronting on the little canals, the graceful gondolas that ply the streams—but almost any American-born longs to introduce some present-day ideas of sanitation, and make it a city fit for modern beings to inhabit.

The gondoliers still sing sweet strains as they guide their black craft silently over the waters, but the singers' voices are raised for a very practical purpose. There is no system of sewerage in Venice, and following the custom of their fathers, the householders use these waterways as a depository for all household garbage; with primitive simplicity they raise their windows and throw their dirty water, the leavings of the family meal, and all manner of rubbish into the canal. Therefore, if the boatman does not apprise the servants of his approach both he and his passengers are apt to receive a most unpleasant shower bath.

## LOSING ILLUSIONS

A single trip down one of the "side streets" takes away all the glamour of romance, and if illusions are to be preserved guests will be wise not to wander off the Grand Canal. As in the case of our river in Chicago, the small waterways are simply sewers, covered with a green scum, and forming excellent breeding places for all manner of insect pests, especially fleas, for Venice rivals Cairo in the number of these little crustaceans. The houses along the streams are black with age, and green with slime and decay, and it is as though one were visiting a city of tombs.

It is a joyous relief to forsake such wanderings and slip into the Grand Canal. Yet even here appears the inevitable fly in the ointment. Day and night the motor boats that cleave a passage through the waters keep up a raucous and discordant whistling, not one loud blast, but a continuous series of ear-splitting, sleep-destroying sounds. The deep, vast silence that it seems would unfold a city devoid of automobiles, horses, and heavy wagons, is turned into a nightmare by these pestiferous little craft.

## THE GRAND CANAL

However, by avoiding the lesser streams, and turning deaf ears to the motor boats when on the main thoroughfares, one is enabled to drink in the scene teeming with picturesque figures. There is no wonder that Venice has been heralded as the city of love.

Venetians are among the best-dressed men of Europe, and the majority of them are good looking, with locks which the salt sea air only curls the closer, and complexions bronzed by much out-door life. The gondoliers often dress in white. Their silk shirts are open at the throat, sailor fashion, and with them are worn flowing ties of the gayest hues—red, blue, orange pink. The sash, sometimes with long tasseled ends, sometimes a mere girdle without sash-ends, is of crushed and folded silk of the same color of silk as the tie.

In short, Venice is a city of rare possibilities. Only one longs to go to the mayor, or whatever the head functionary is called, and offer to serve as the head of a street cleaning department. With modern methods of sanitation enforced, Venice would once more be a livable place, and would reign supreme as the most unique and picturesque city in the world.

# PARIS BY PROXY

(Continued from page 45)

girl who is in her first season is of white velvet. The softly flaring skirt falls from a low belt and is edged at the bottom with white fox. A narrow collar of fur crosses the back of the neck, and fur finishes the long sleeves at the wrists. Two rows of polished ivory buttons follow the line of the fastening down the middle front from the neck, which has the new straight line, to the low belt, and similar buttons are sewed along the outside seam of the sleeve from elbow to wrist.

## NO MIDDLE-AGED GOWNS

There is a marked and growing tendency in fashions to ignore age. A peculiarity of the mid-August openings was that, generally speaking, no "middle-aged" gowns were shown. At all the leading houses the gowns seemed designed for radiant youth. Worth's collection was, on the whole, as sedate as usual, and Drécoll's gowns were dignified as they always are, but at the other houses one encountered youth—youth rampant. In the salons of the fashionable modistes it was the same; there was scarcely a hat but was designed to frame a youthful face. The women themselves are keeping pace with this trend; no one ever sees a really elderly woman nowadays and our very grandmothers are no longer gray, but blonde.

Remarkable results have been achieved this season in new materials. Beige, and beige and black are an exceedingly smart combination; and soft and lovely in color are the new silk failles and serges. A white silk serge with white cloth and bordered with white fox is an almost perfect combination for the elaborate tailored suit.

Fashion has one antipathy this year. One may wear a pailletted gown or be draped in gold and silver tissue by the yard, or may swathe one's self in metallic brocades of fabulous price; but the white lace frock must be avoided if one would be smartly gowned. The reason for this whim of fashion no one knows. Does any one ever know a reason for fashion's whims? A fact it is, at all events, that white or cream laces are little used at present by smart modistes.

## THE FATE OF THE MODE?

The American woman, we are fond of saying, dresses like the Parisienne. This is not wholly true; the Parisienne is, in a way, independent of the mode, for she insists always on the individual note in dress. If the new fashion is unbecoming to the Parisienne, she evolves a new line, and lo, that line becomes the fashion. The situation is somewhat different in America, for here the majority of women wear what is, as it were, thrust upon them. They do not possess, in general, creative instinct to the same degree as the Parisienne—or, having it, they lack the courage of their convictions.

How the American woman is to clothe herself the coming season is a question unanswerable at present. The fall of Antwerp presages a long and bitter war and postpones indefinitely the day when the leading geniuses of the great houses of Paris—Winter of Premet's, the brothers Worth, Beer, and Poiret—the irrepressible Poiret—shall come marching home. Meanwhile the fate of the mode trembles in the balance.

E. G.

Trade F. B. Mark

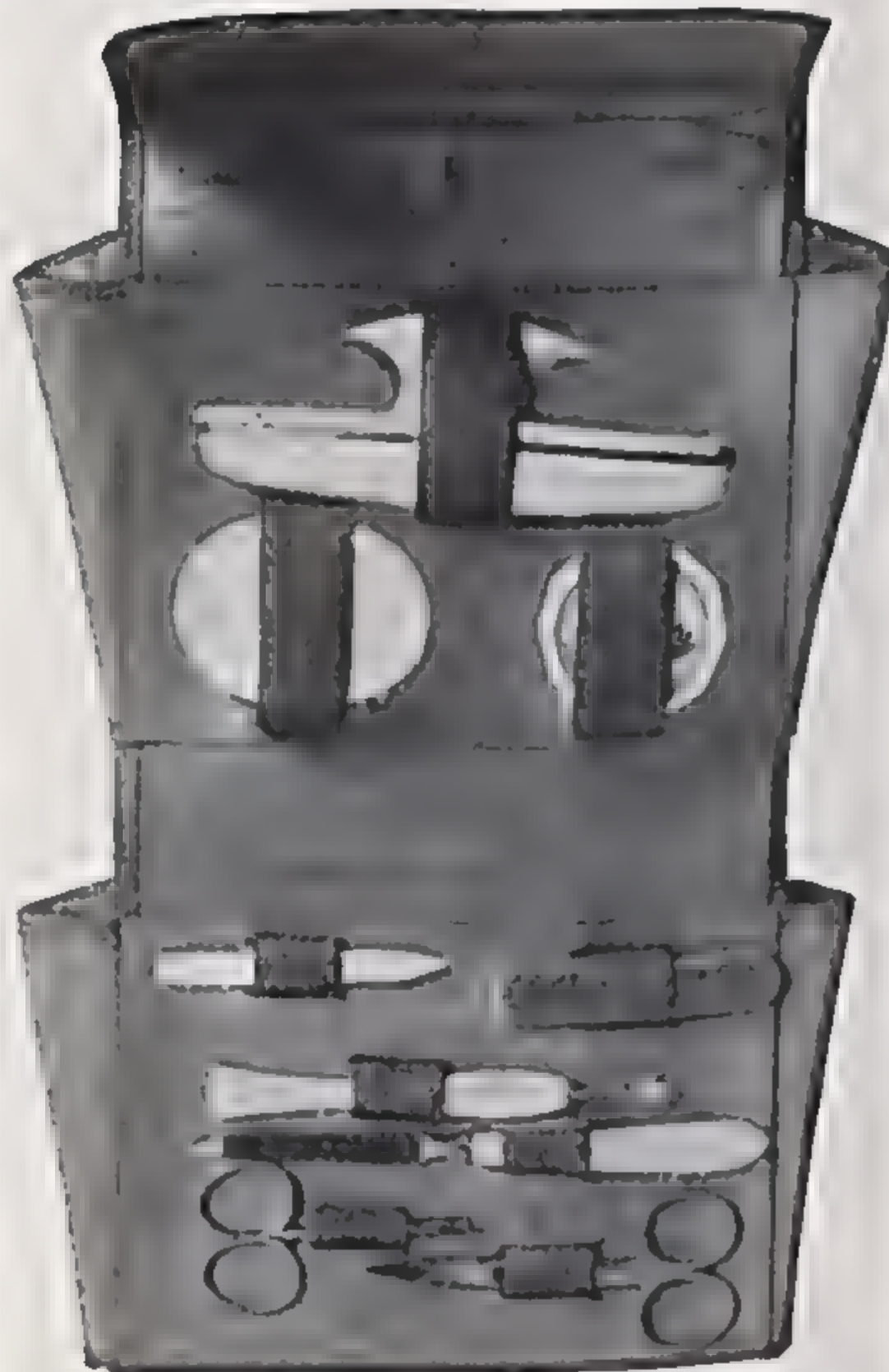
## YOUR HANDS

What good is your correct dress if your hands are not manicured? To manicure your finger nails you must have good tools,—the kind we make and stamp with our F. B. trademark or our name, F. B. FORQUIGNON.



F. B. Manicure Outfit No. 956 B, as illustrated, can be used by anyone wishing to manicure, and consists of F. B. Manicure File, F. B. Cuticle Scissors, F. B. Nail Scissors, F. B. Cuticle Knife, F. B. Emery Boards, F. B. Manicure Stick, F. B. Nail Buffer, jar of Polypasta, box of F. B. Nail Powder, box of Manipum, bottle of Foronga, and a bottle of Manso. Packed in a solid leatherette covered case.

This outfit will be sent to you, free of all post charges, upon receipt of \$2.50, and if you are not entirely satisfied, we will gladly refund you the amount of your remittance.



## F. B. Manicure Outfit No. 910

is a compact, soft leather fold-up case containing a five-inch French Ivory nail buffer with detachable chamois, French Ivory box filled with F. B. Nail Powder, jar of Polypasta, polishing paste, nail cleaner, emery boards, cuticle knife, F. B. Flexible File, F. B. "Needlepoint" cuticle scissors, and a pair of F. B. "Nailcut" nail scissors.

All of the absolute satisfaction warranted, or remittance returned. F. B. Quality.

F. B. No. 910 S. B. \$7.50 each;  
Real soft leather, Seal Grain;

F. B. No. 910, Wal. B. \$7.50, each;  
Selected Black Walrus Grain.

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Real English Pig Skin. The  
leather that lasts forever and  
grows prettier with age.

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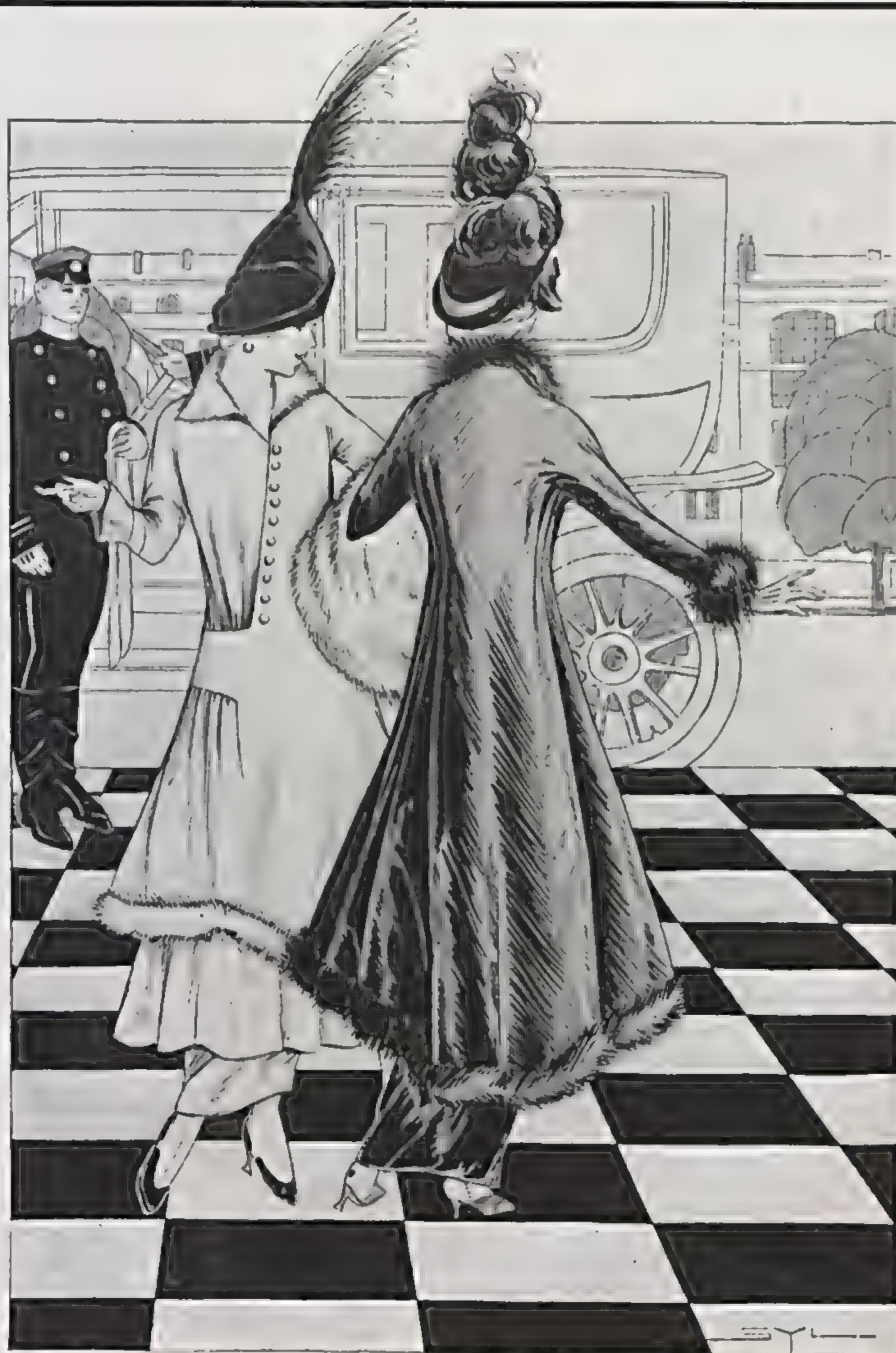
**Short Dress** of very fine Nainsook. Collar hand scalloped and hand embroidered. Turnover cuffs, hand scalloped. Front hand embroidered and hand tucked—back hand tucked—bottom of dress hand hemmed. Sizes: 6 mos., 1, 1½, 2 years. Regularly **\$4.00** **\$5.00** Special Offering (Others from \$2.50 to \$45.00)



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To save *Ourselves* we  
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And a "little nonsense  
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# "BEST SELLERS"

You may order any pattern shown on this page with the full assurance that the dress or waist made from it will be correct now, and will hold its style throughout the coming season. These are the eight Vogue Patterns of this autumn, which, up to the present moment, have been most widely appreciated.



No. 2695/26-2696/26. Afternoon gown made with separate waist and skirt. Price 50 cents for waist or skirt.

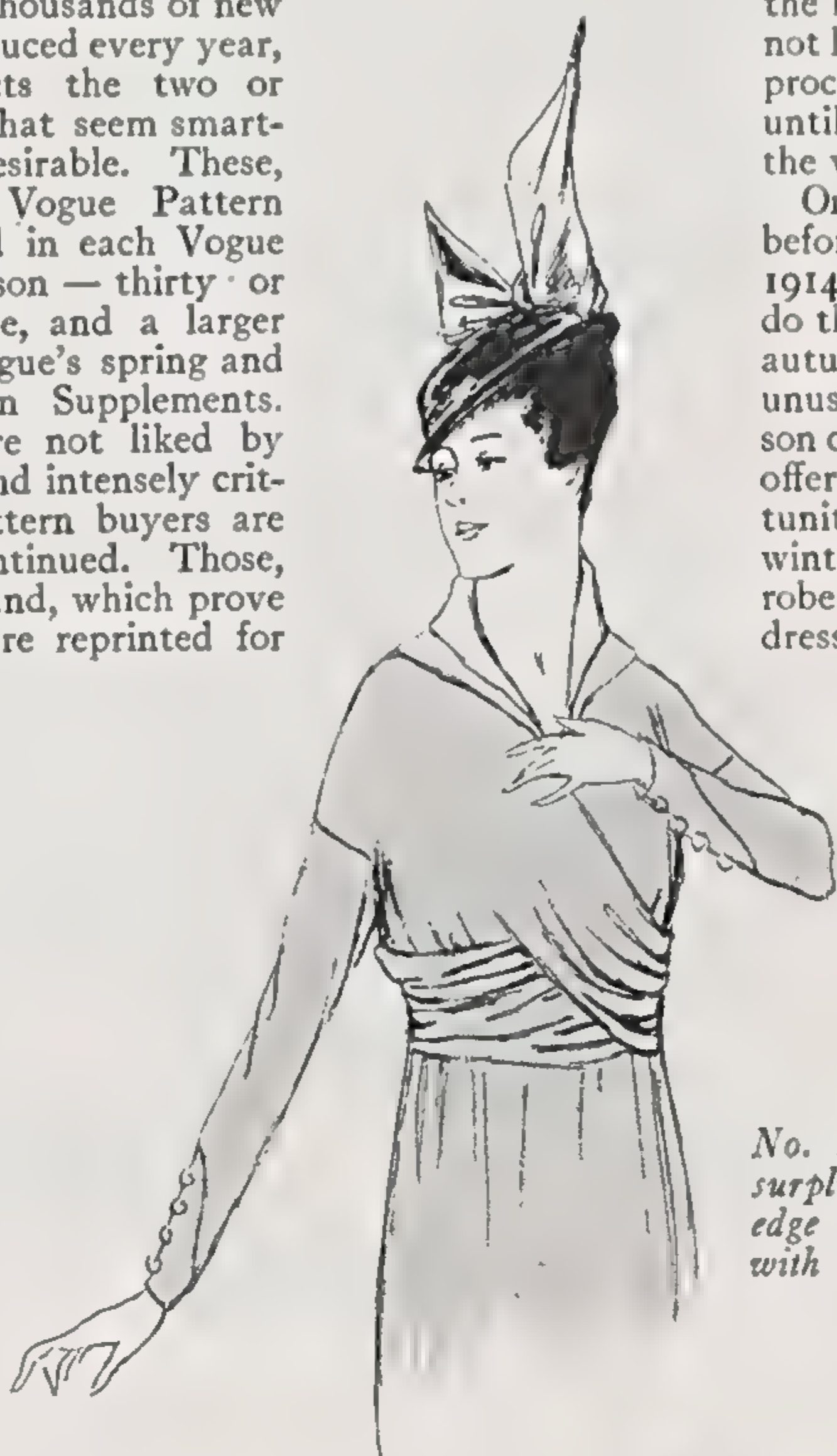


No. 2724/26-2725/26. Afternoon frock of satin, veiled with chiffon voile. Waist or skirt, 50 cents each.



No. 2693/26-2694/26. Afternoon frock suitable for materials such as satin or faille. Blouse or skirt, 50 cents each.

FROM the thousands of new models produced every year, Vogue selects the two or three hundred that seem smartest and most desirable. These, reproduced in Vogue Pattern form, are offered in each Vogue during the season — thirty or more at a time, and a larger collection in Vogue's spring and autumn Pattern Supplements. Those which are not liked by Vogue's large and intensely critical jury of pattern buyers are promptly discontinued. Those, on the other hand, which prove most popular, are reprinted for



No. 2596/26. An attractive surplice blouse. The lower edge of the waist is finished with a turnback edge. Price 50 cents.



No. 2705A/26. Two waistcoats are included in this pattern. The one on the left has a shaped peplum and rounded yoke. Price 50 cents.

No. 2705B/26. The other waistcoat included in this pattern is draped, fastening on the left side with a jet or pearl buckle. Price 50 cents.

When ordering patterns from this page, or from any other pattern page in Vogue, be sure to state the size desired (34 to 40) and to give the number of the pattern you want—for instance, No. 2695/26-2696/26. Some women clip the sketch of the model they are ordering, but this is not really necessary if you will take care to give the number accurately.

**VOGUE PATTERN SERVICE**  
443 FOURTH AVENUE NEW YORK CITY

the benefit of readers who may not have already seen them. This process of selection is continued until we know positively which are the very best models of the year.

On this page Vogue spreads before you eight of its very best 1914 patterns. Reflecting as they do the whole fashion spirit of this autumn, these eight models are unusually interesting in this season of unusual perplexity. They offer you an exceptional opportunity to dress really well this winter by conforming your wardrobe to the standard of the best dressed women in America.



No. 2658/26-2659/26. Suit with medium length coat and slightly full skirt. Coat or skirt, 50 cents each.



No. 2734/26-2735/26. Afternoon costume composed of surplice bodice, underskirt and tunic. Bodice or skirt, 50 cents each.



No. 2656/26-2657/26. A coat dress with blouse and pleated paneled skirt. Blouse and tunic, 50 cents. Skirt, 50 cents.



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**BEING** torn for hemming, "Utica" ready-made Sheets and Pillow Cases iron straight and smooth. Because of their fine laundering qualities and long wear, Utica Sheets and Pillow Cases have been standard for over sixty years.

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Face Powder.....50c—\$1.00

Most cleansing and refreshing.  
Makes you forget the disagreeable features of motoring.  
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you can get your patterns quicker by sending or, better, calling at Vogue's new Boston Pattern Rooms, 149 Tremont Street.

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A delicious confection for afternoon Teas. Prizes, Favors. In tin box, imitation in-laid, Holland Importation, 60 cts



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In pierced receptacle. Its aroma penetrates every nook. Price \$1.50



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**Tourist Set.** Genuine pigskin, 3 1/2 x 3 1/4 x 6 1/4 in., leather lined. Contains leather-covered mirror 3 x 5 in., ebony military brush 4 1/2 in. long, man's comb, soap box, cream box and flat cloth brush in ebony; also ebony case, containing tube of dental cream, and tooth brush with shield.

Articles are all full size. This is a very compact case and an unusually fine gift for any man who travels. No. L 1307. Price \$7.50 postpaid.

**New Whisk Broom,** 8 3/4 in. long with morocco-covered handle, in fine morocco case with small celluloid shoe horn in pocket of case. Very useful either at home or when traveling. No. L 320. Price \$3.00 postpaid.

Same, in pigskin. No. L 321. Price \$3.00 postpaid.

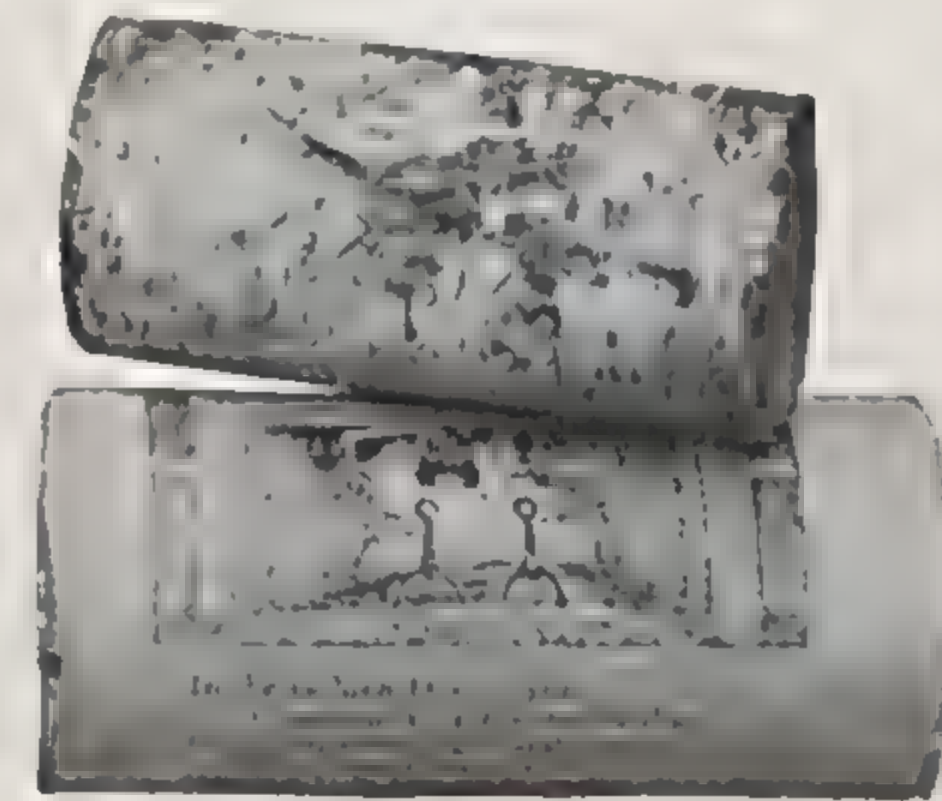


An excellent gift for a man. Handkerchief case 6 in. square when closed. Fine pigskin, lined with silk. Very soft and flexible and very roomy. No. L 813. Price \$1.50 postpaid.

Same, in brown morocco. No. L 811. Price \$1.25 postpaid.



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The Yule Log is an extremely clever imitation of a real log, 4 1/2 inches long by 2 inches in diameter, filled with a mixture which causes the log to blaze brilliantly but harmlessly when it is lighted. A child can light it without a particle of danger. The log comes packed in a red mailing tube bearing an appropriate illustration and verse. No. N 140. Price 25 cents postpaid. An ideal Christmas or New Year's card.

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Ring



A superb Ring in the fashionable black and white effect. Eleven genuine diamonds, white and brilliant, set with Black Onyx in all-platinum mounting. No. D 8138. Price \$75.00. A gift supreme. Give size when ordering.

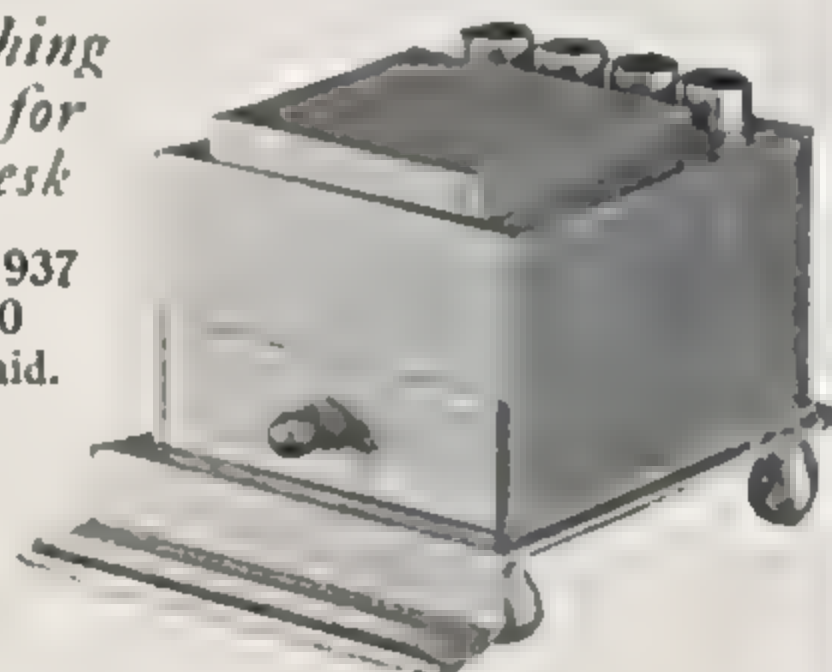
**Combination Pin and Needle Case and Purse** 2 3/8 x 2 1/8 in. Made of grey or green ooze leather with dainty design of cut work on outside. Lined with silk to match leather. Contains assorted pins, needles, black and white thread and purse. When in use as a purse the little handy articles are out of sight, as they are concealed under the flap on the case. No. L 258. Price 75 cents. Specify color.



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\$3.50  
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### For the Man who Smokes!

A  
New  
Ash  
Tray

No. Z 836  
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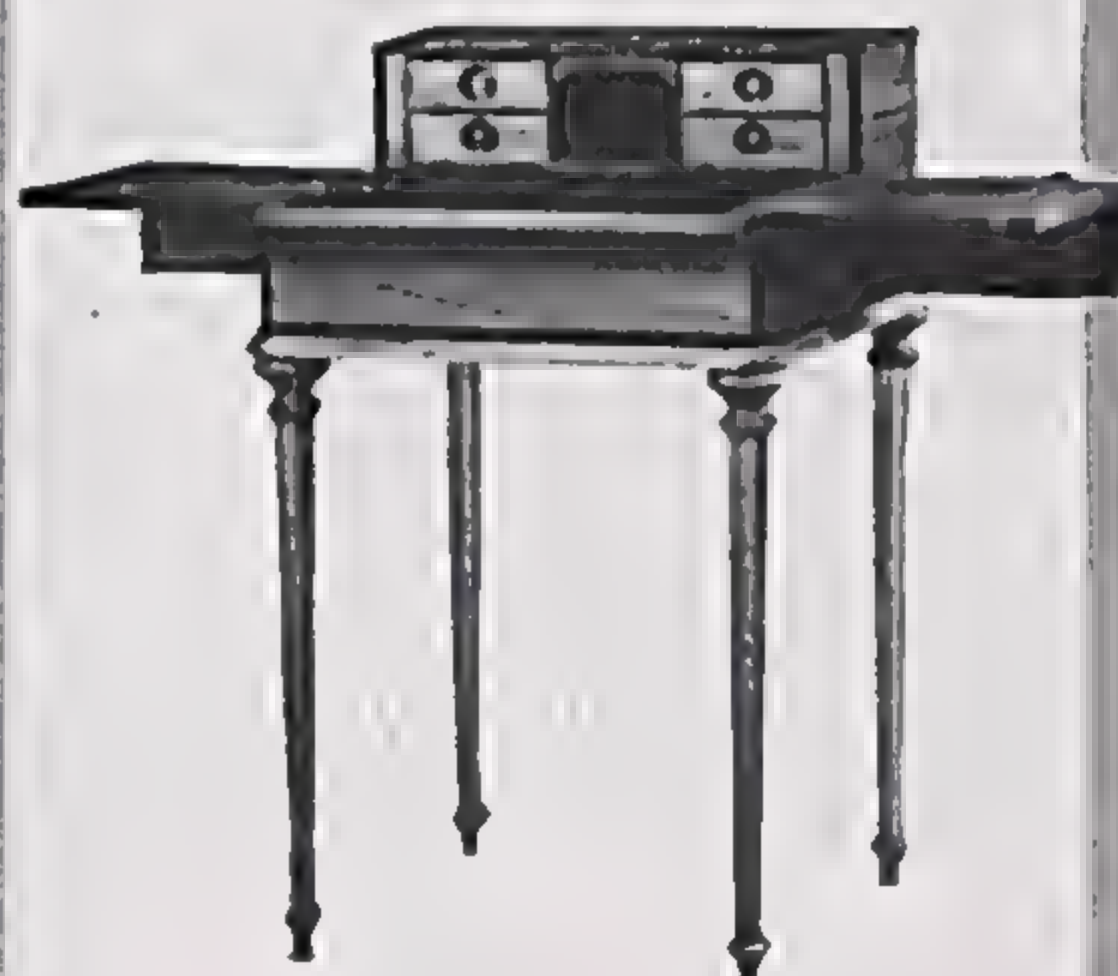
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THE oppressive spectre of "old age" never becomes a realization to the woman who combines resourcefulness with the will to remain young. To such, Elizabeth Arden's methods appeal as most practical. Based on the study and treatment of the muscles which sustain the facial contour, and on whose condition depend the life and freshness of the outer skin, they literally perpetuate youthfulness. Such results are never attained by treatment merely of the surface cuticle.

### Be Your Own "Complexionist"

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Many other **VENETIAN** helps, with the aid of which any woman can snap her fingers at Time, are described in "The Quest of the Beautiful" which is mailed free. **VENETIAN PREPARATIONS** are mailed, with instructions for use, on receipt of cheque.

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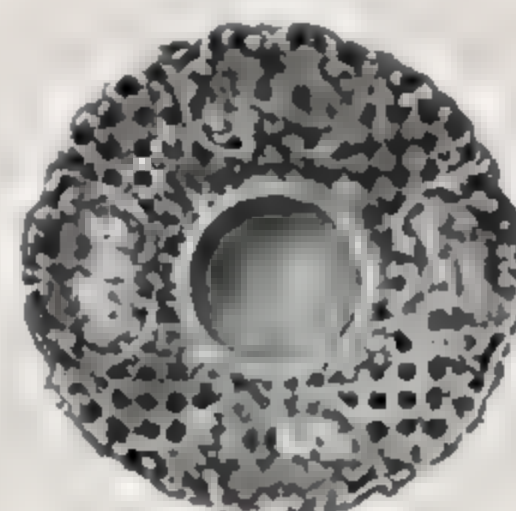
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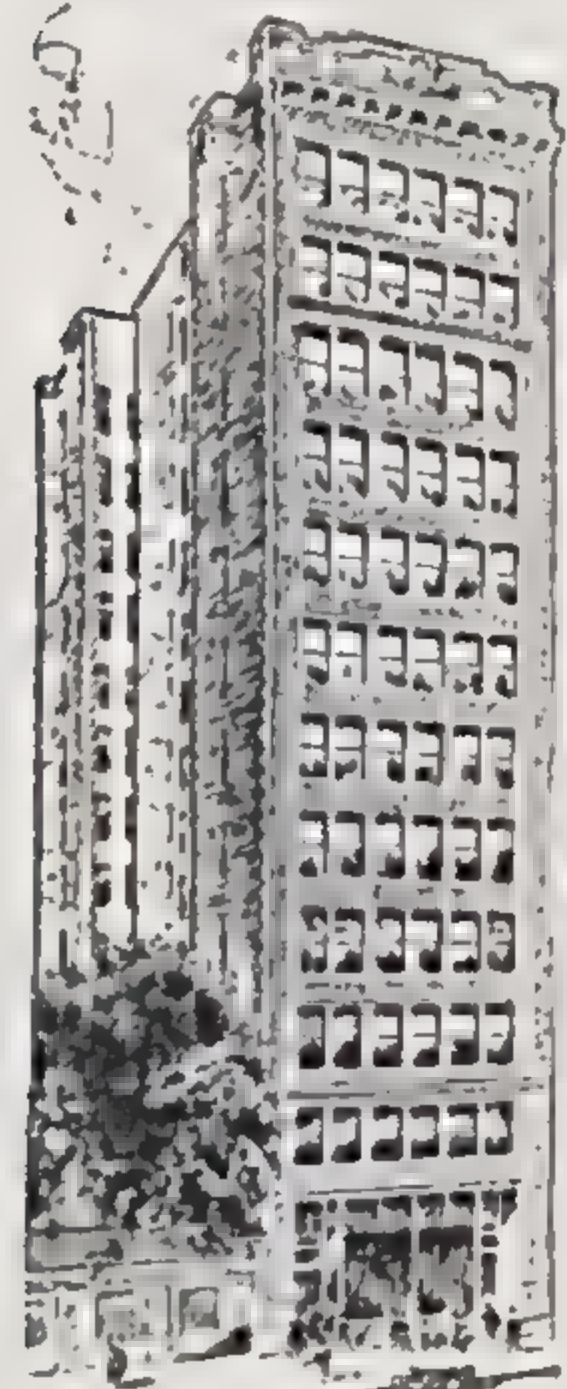
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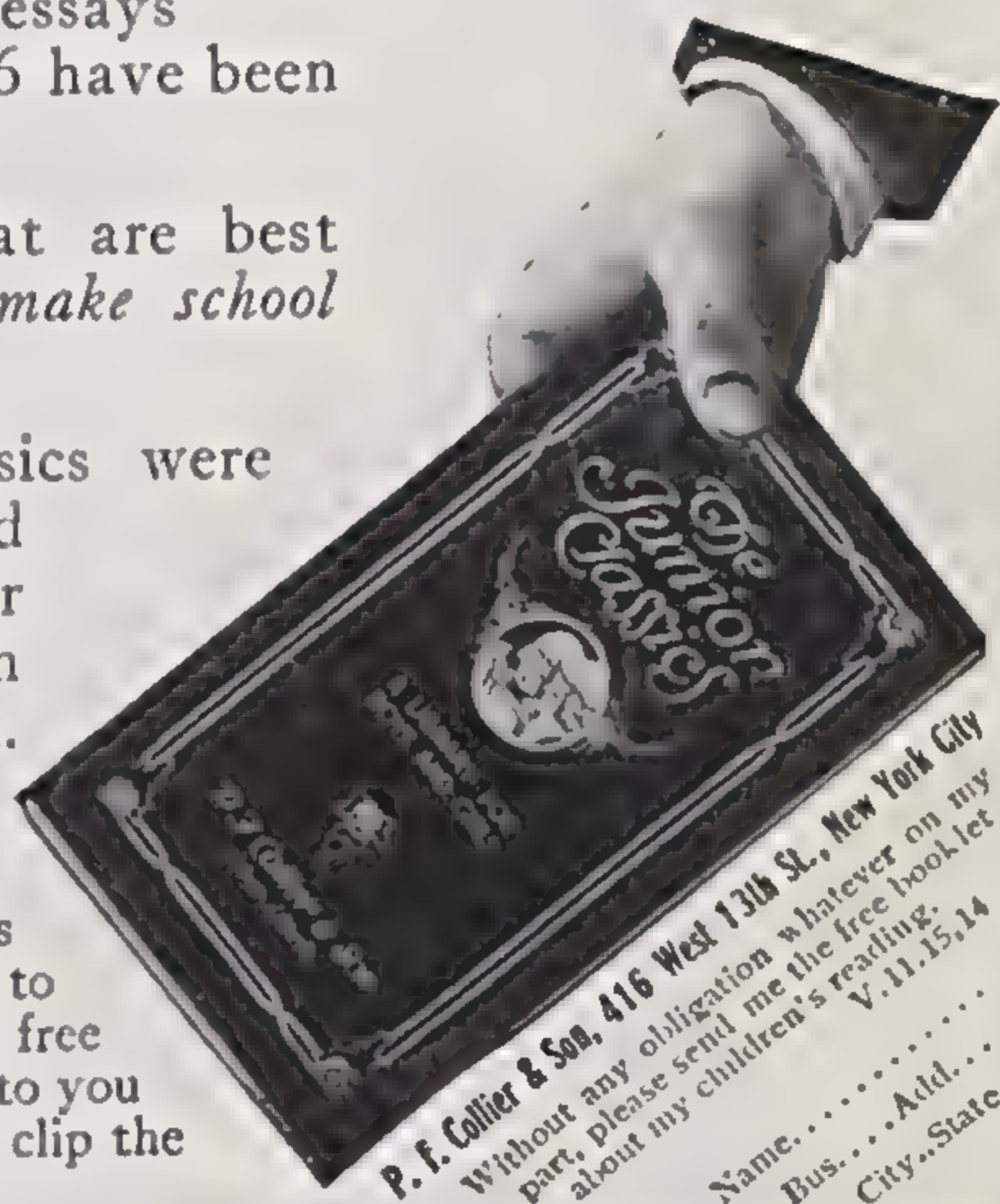
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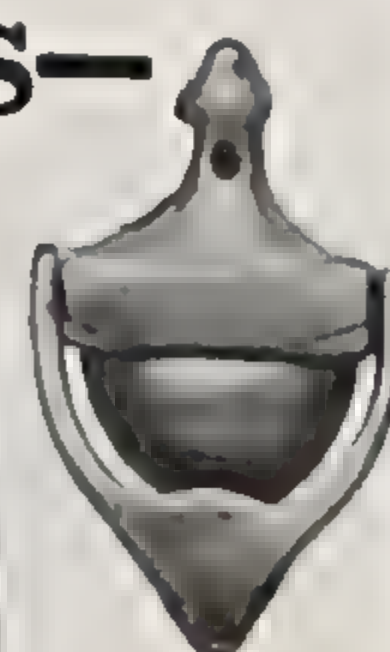
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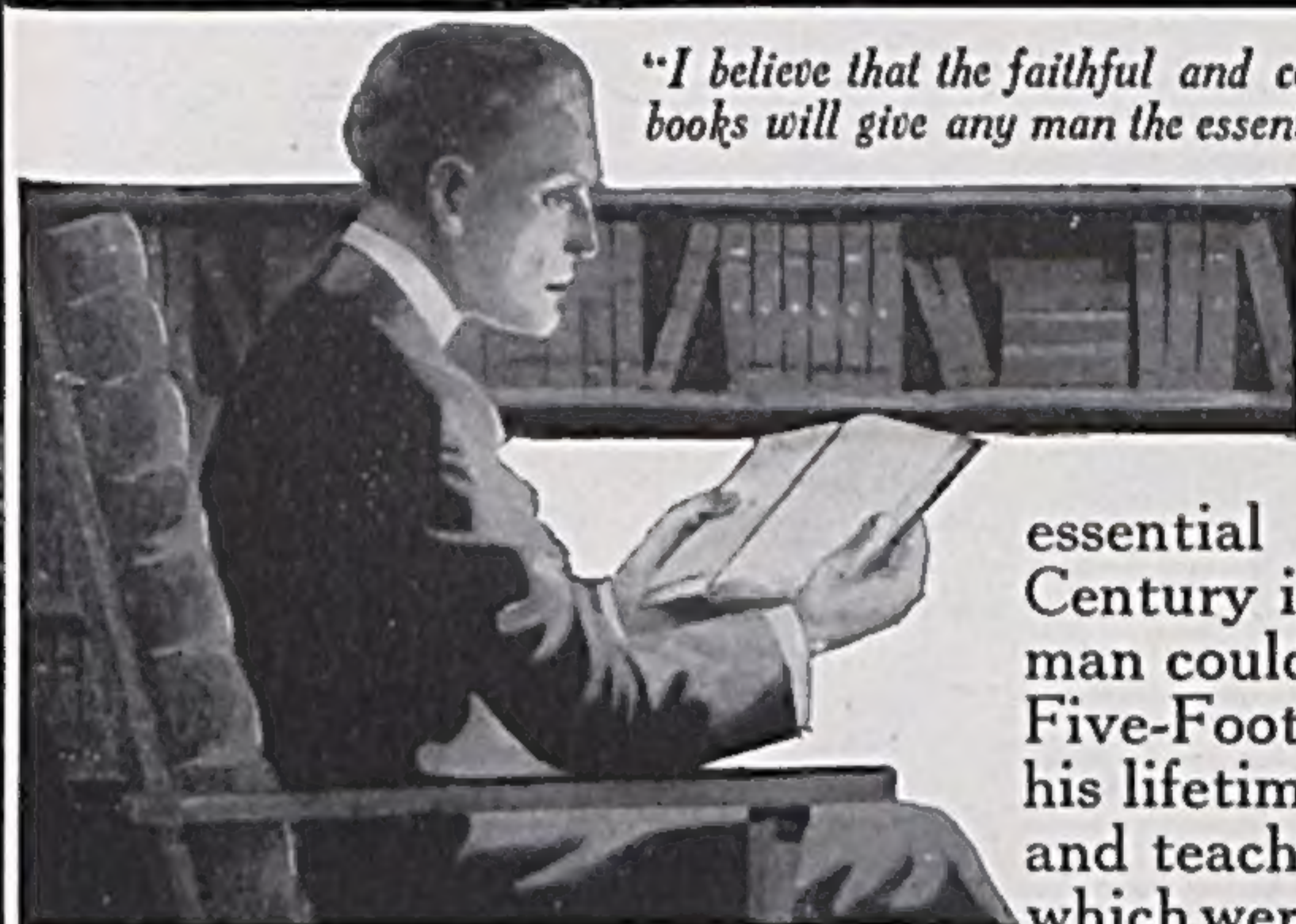
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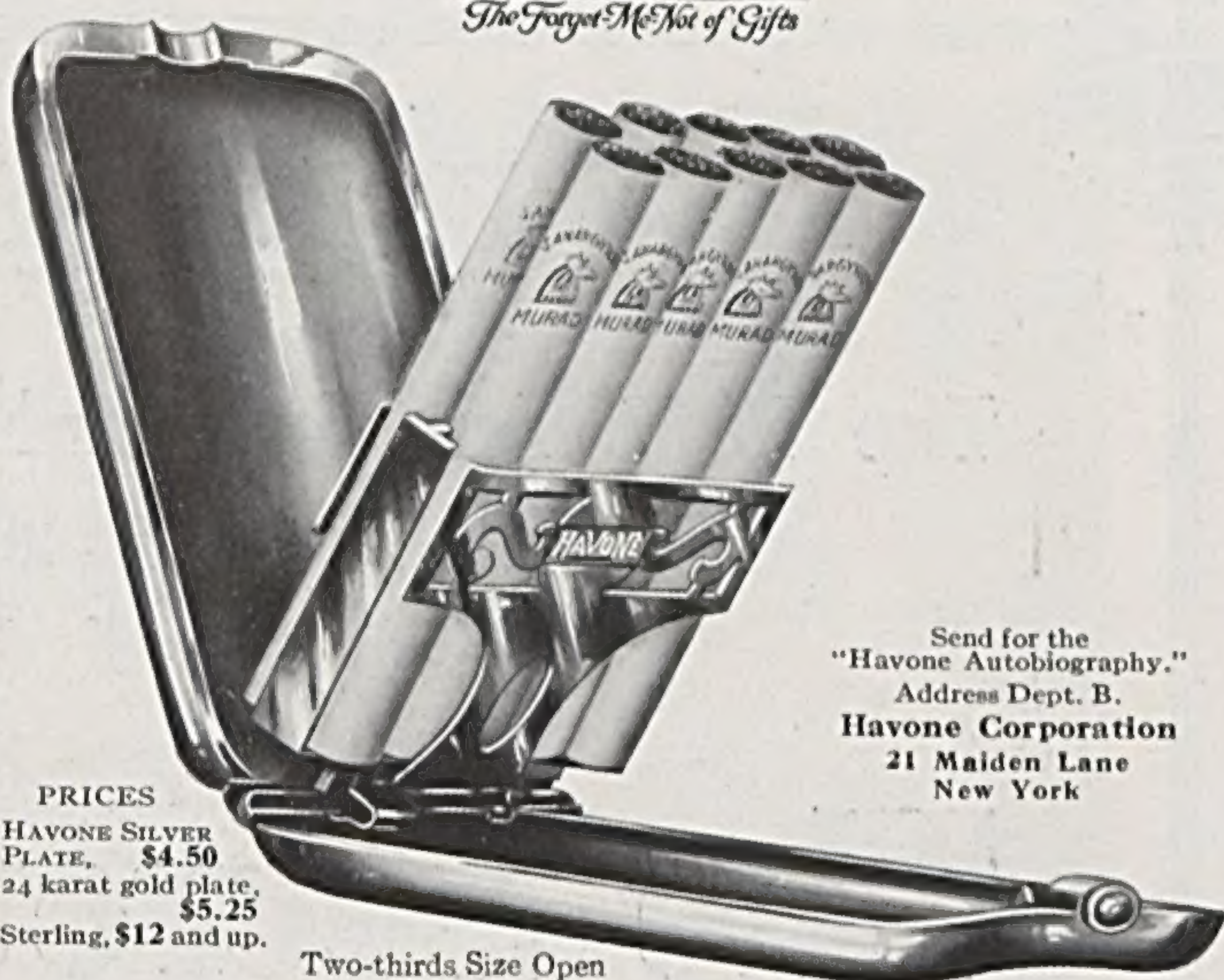
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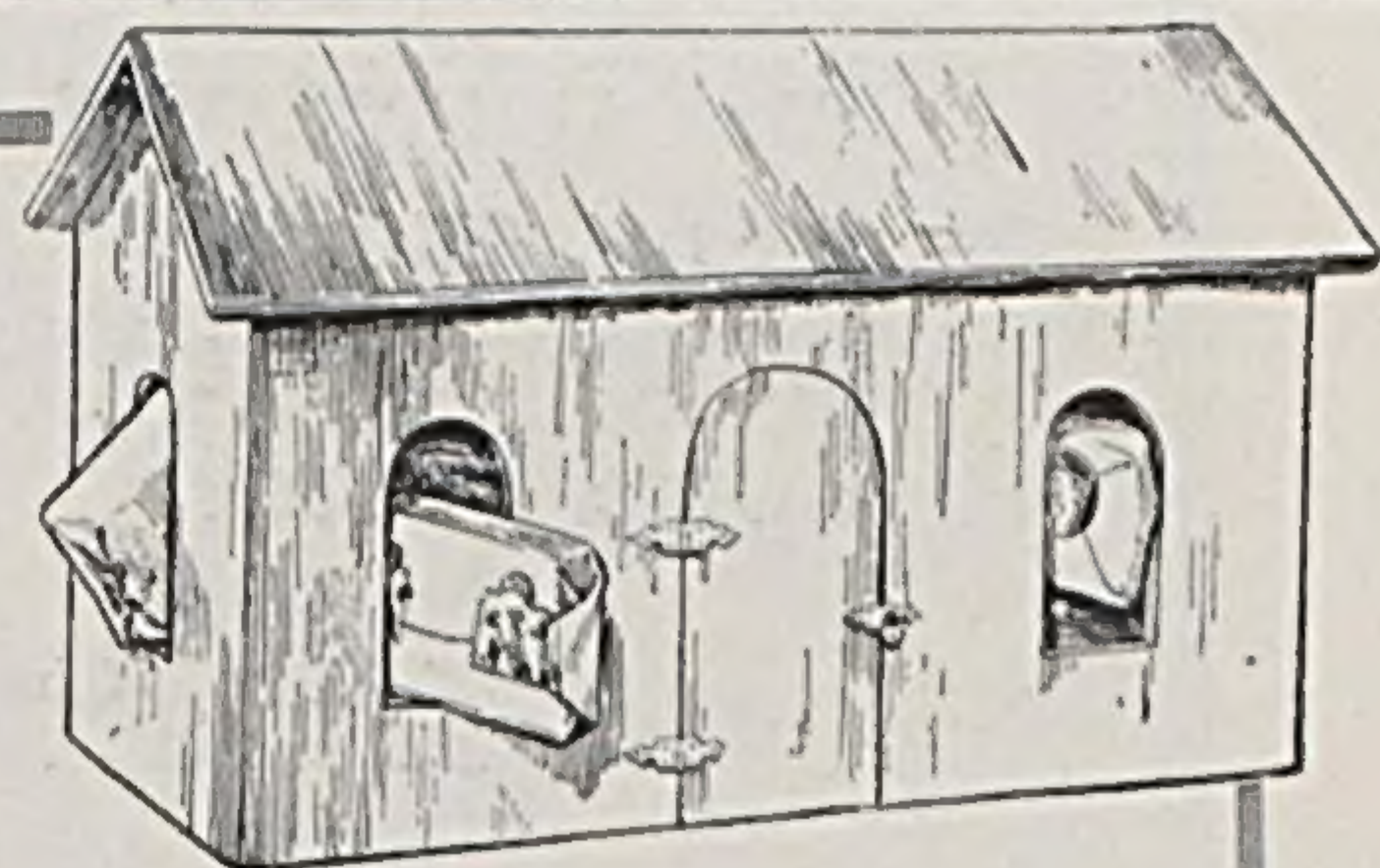
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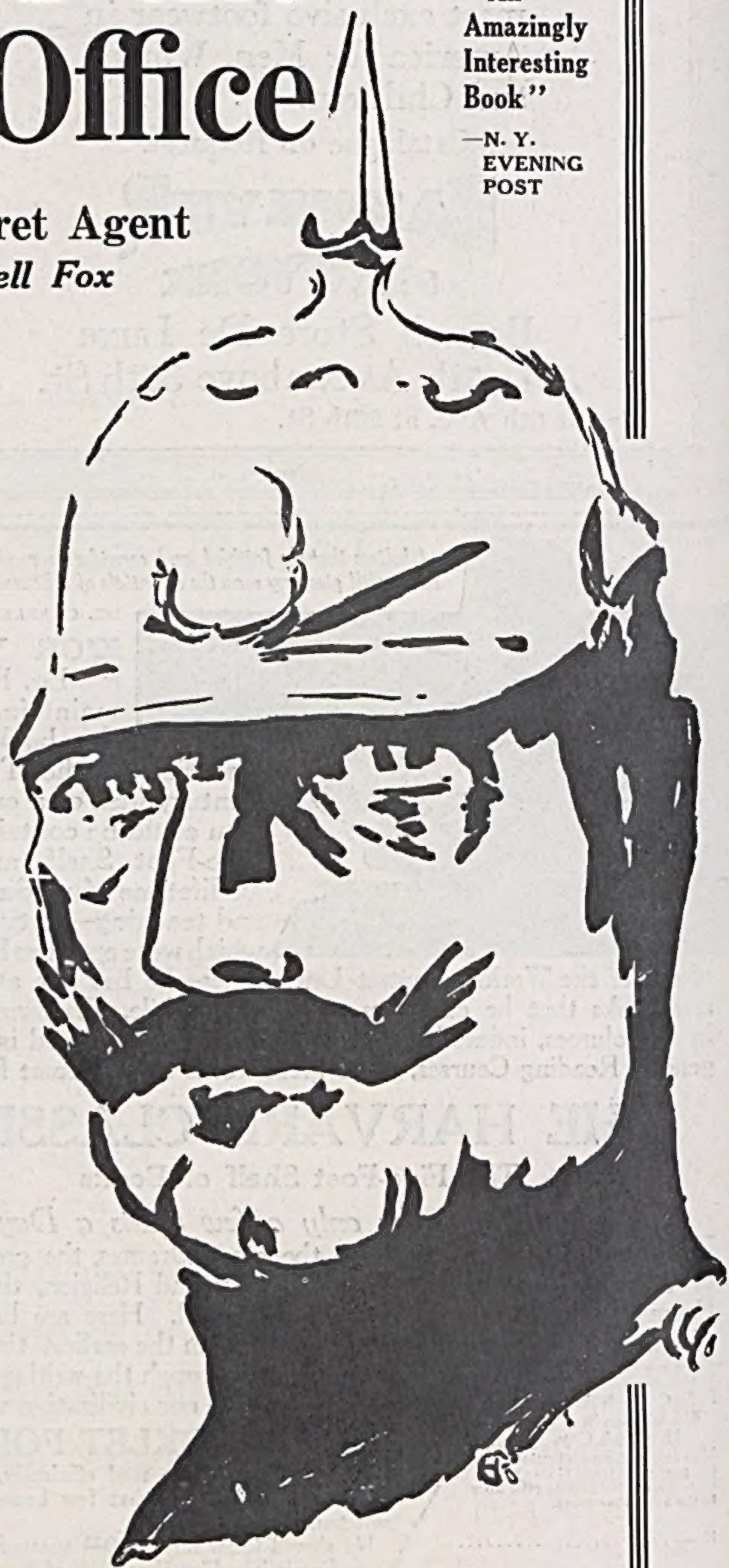
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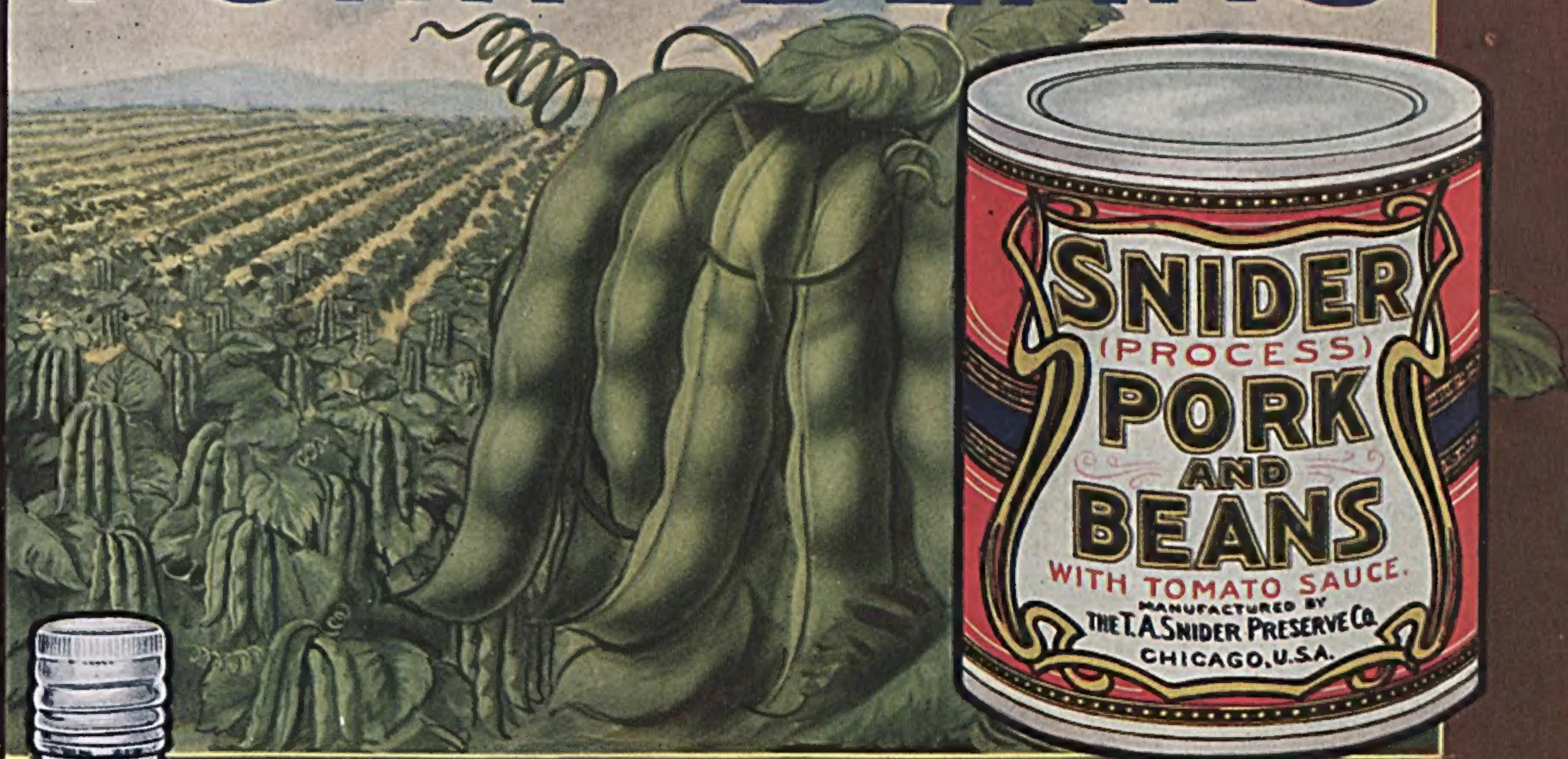
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